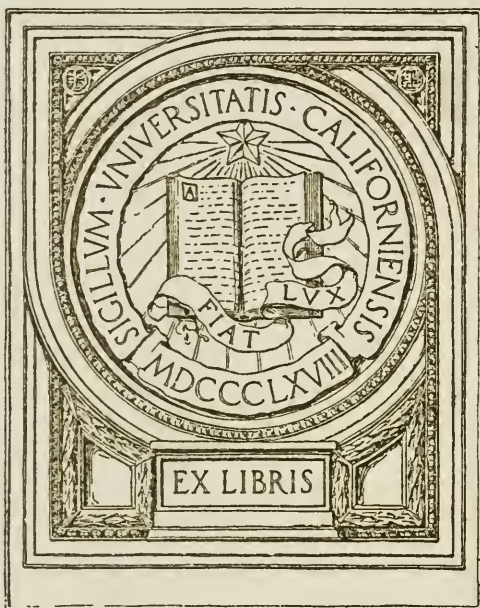




UNIVERSITY OF CALIFORNIA
AT LOS ANGELES



Gift of
William Andrews Clark, Jr

The Library of
William Andrews Clark, Jr.

Wilde and Wildeiana

Collated and Compiled
by Robert Ernest Cowan and
William Andrews Clark, Jr.

Cora Edgerton Sanders
and Harrison Post
Assistant Librarians

Volume I

Poems, Plays, and Wildeiana

With Critical and Historical Notes
by William Andrews Clark, Jr.



UNIVERSITY OF CALIFORNIA
ANDREW CLARK LIBRARY

San Francisco:
Printed by John Henry Nash

1922

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*It is sweet to dance to violins
When Love and Life are fair:
To dance to flutes, to dance to lutes
Is delicate and rare:
But it is not sweet with nimble feet
To dance upon the air!*

—THE BALLAD OF READING GAOL.

Mr Clark
Life 31 1931

Preface

THE collector of first and of early editions of books has often been made the object of ridicule and derision by those who in themselves have never felt the thrill of the book-hunter, nor known the inherent pleasure that the mere possession of a rare and curious literary item of one of the world's great writers affords its owner. These critics are of a too materialistic nature, incapable of seeing and feeling the æsthetic, or of loving beauty for beauty's sake alone; they for the most part measure everything by its pecuniary value only; they derive their pleasures from alien pursuits, entirely foreign to those of the bibliophile. They are as far removed from the world in which the latter dwells as is the average man from the field of thought and of exploration that occupies the mind and the research of the astronomer.

With these Philistines we have no quarrel; we are satisfied to leave them to their own employments without let or hindrance and without envy of their occupations. And, indeed, so many able articles have been written in defense of the love of book collecting, that it were superfluous here again to reopen the controversy. The fact remains that in the pursuit of his avocation, the bibliophile follows the even tenor of his way regardless of all cavilling critics, deriving pleasure along with hundreds of others and joining with them in a great and enthusiastic company having a common interest in a movement of a highly cultural character.

But just why a collection of Oscar Wilde's first editions and their variations should be gathered together and presented as in these volumes, is perhaps a pertinent question and one that probably deserves consideration at our hands.

The precious gems of the Great Masters' creative genius, those rare volumes of writers of an assured and permanent place in literature, in the quest and for the possession of which so many collectors have devoted years of patience, time, and energy, have in this day become so scarce or so augmented in value as to be either unprocurable or beyond the reach of the average purse. The result is, that of late years, the attention of the bibliophile has been turned toward the more modern authors, whose works are likely to be of permanence and in the search for which sufficient zest is afforded the collector, by the peculiar conditions under which they were published, as to awaken in him all the enthusiasm and interest that heretofore had been expended in the search for the books of the older authors.

Two conditions, it appears, suffice to justify the making of a collection of modern authors, but these would seem to be sine qua non: first, an assumption of the author's permanent standing, determined either through one's own judgment, or from a generally recognized acceptance of the writer's creations as likely to obtain from posterity a favorable verdict in this respect; and second, a condition existing at the time of the publication of his works or a happening contemporaneously, or soon thereafter, limiting the

number of the editions, or their being published under such peculiar circumstances as to give them the qualities of rarity, scarcity, and uniqueness.

Collections of such well known modern authors as Edwin Arnold, Max Beerbohm, Wilkie Collins, Joseph Conrad, Austin Dobson, Benjamin Disraeli, John Drinkwater, John Galsworthy, Rudyard Kipling, John Masefield, William Morris, George Moore, Charles Reade, Robert Louis Stevenson, Algernon Swinburne, Arthur Symonds, Alfred Lord Tennyson, Anthony Trollope, Mark Twain, Bret Harte, Walt Whitman, and the literary works of such artists as James McNeill Whistler and Aubrey Beardsley, are now being made, and bibliographers, in anticipation of this movement, have been busy with their collations and have published some splendid bibliographies of their works to meet the needs of the collectors.

A collection of Oscar Wilde's first and early editions is certainly justifiable under the above criteria. Many of these are very scarce and in some instances consist of but a few copies such for example as "Vera" and "The Duchess of Padua"; many are limited in number and autographed by him; some are presentation copies by the author; some are printed on large handmade paper or on vellum; others are in smaller issues, limited or unlimited in number; some of his works first appeared in foreign languages; many were issued by piratical publishers who did not scruple to bring forth their stolen wares before au-

thorized editions were published; many of Wilde's writings first came to light in magazine form simultaneously in this country and in England. Then, too, in the field of Wildeiana the harvest is rich and varied, so great was the attention which Wilde drew to himself and to his writings. Stuart Mason tells us in the preface to his "Bibliography of Oscar Wilde" (1914), that his work was the result of more than ten years of labor in collecting this writer's productions.

That Oscar Wilde will indubitably find a high place in his country's literature is not for a moment to be negatived. It is a trite saying, yet one that has come to be accepted in the art of criticism, that a man's genius and his creative work resultant therefrom, can be properly evaluated and justly estimated, and his place assigned in the particular art which he follows, only after the passing of sufficient years to allow a proper perspective to develop. What length of years is necessary for this evolution must necessarily depend upon the artist, his personality, his literary productivity, and the period in which he lived and worked; for the fruits of his labors must be judged with respect to these peculiar factors which vary in nearly every case.

In endeavoring to apply this axiom of criticism to the writings of Oscar Wilde we are met at the outset with seemingly insuperable difficulties. We have to treat with a most versatile and complex personality; a character which may be said to be almost an enigma, compounded of

many varying moods and idiosyncrasies ; and adumbrating the brilliant and dazzling success of Wilde's career lies the sombre débâcle that ended in his humiliation and disgrace.

The time is not yet when the puritanical and parochial Anglo-Saxon temperament can impartially pass critical judgment upon Wilde's works. For that purpose we are still too close to that period of his life which he passed in gaol and of which he wrote in anguish and in despair:

*“ . . . That each day is like a year,
A year whose days are long.”*

The Latin race would not be influenced by the vagaries of his life in reaching at this time an unbiased judgment of his writings. But we who speak his language find it difficult indeed to disassociate the man from the crime for which he suffered punishment ; nor can we read his writings without envisaging the man himself, for he wrote so much of himself into his works that they reflect, as does a mirror, the simulacrum of his personality and of his moods. And when we think of Oscar Wilde, his ebullient spirits, his love of life for the mere joy of living, and of the wondrous things that the world had to offer him in the fulness of his creative literary powers, we are filled with sorrow and with pity because of the lamentable wreck that he made of his career and because a so brilliant life should have ended in such a sordid tragedy.

In that great essay, “Pen, Pencil, and Poison,” found in

his "Intentions," Wilde wrote of Thomas Griffiths Wainwright, that arch-criminal, poet, prose writer, and litterateur, "the fact of a man being a poisoner is nothing against his prose." The words seem almost prophetic in their significance. *We should and we must in time give due impersonal consideration to Oscar Wilde's contributions to English literature. Surely a man of his versatility cannot fail to find a lasting place in his art.*

As a raconteur and a conversationalist he was without a peer in his day as is acknowledged by all; but alas! there lived no Boswell in his time to record his many witticisms and scintillating repartees; these gifted powers in him are now a fast-fading memory which will soon pass into tradition. Into his successful comedies, indeed, he has written enough of his own personality to give us at least a slight idea of his remarkable gifts in this direction, but they are surely insufficient in themselves to afford us a satisfactorily finished picture. He wrote them to astound the theatre-going public, to "épater les Bourgeois" as it were, and he thereby, figuratively speaking, brought the entire London world kneeling at his feet.

His verse is negligible in quantity and his early efforts in wooing the Muse are for the most part neither better nor worse than similar contemporary undergraduate effusions. But later he wrote those extraordinary poems, "The Sphinx" and "The Harlot's House," and also that incomparable poem, "The Ballad of Reading Gaol"—one

of the most powerful ballads written in the English language in the last hundred years, which alone should secure for him a place among the immortals.

Among the powerful prose writers he surely must take a place in the front rank. His "De Profundis," so remarkably edited by Robert Ross, will always live as an example of a supreme effort in self-analysis. His fairy stories are wondrous works of skillful narrative power in the realm of fantastic and imaginative tales. His "Picture of Dorian Gray" will certainly command attention as a psychological delineation of the decline of a man's moral fibre. His critical essays are illuminating and are replete with epigrammatic brilliancy, and his "Portrait of W. H." is as fine a piece of literary theoretical deduction as has ever been penned in the English language.

After two failures in the drama he wrote his brilliant and paradoxical comedies which will ever live alongside the creations of Sheridan and others, and his one powerful drama, "Salomé," is a play that even today holds the stage in Europe and America, and is produced in nearly every language.

What a truly wonderful personality! Oscar Wilde the poseur, the attitudinizer, the æsthete; a poet, a dramatist, an essayist, an epigrammatist, a critic, and lastly a hapless derelict. What an extraordinary compound of diverse and contradictory talents! He is the one outstanding figure of that period known as the "Eighteen-nineties" in

English literature which began with the Æsthetic and was followed by the Decadent school, to neither of which, however, can he justly be said to have belonged; his writings, however, directly influenced the latter and this influence continues to the present day.

For this justification of collecting the works of Oscar Wilde and of issuing the present volumes we rely confidently upon the verdict of the bibliophiles of America and of England.

WILLIAM ANDREWS CLARK, JR.

July 1, 1922.

The Library of
William Andrews Clark, Jr.

The Poems of Oscar Wilde



The Library of
William Andrews Clark, Jr.

The Poems of Oscar Wilde

WILDE, OSCAR O'FLAHERTIE WILLS (1854-1900).

Newdigate Prize Poem. || Ravenna. || Recited In || The Theatre, Oxford, || June 26, 1878. || By || Oscar Wilde, || Magdalen College. || [Arms of the University.] || Oxford : || Thos. Shrimpton And Son, Broad Street. || 1878.

CONDITION: 8°, gray wrappers printed in black, with a smaller design of the arms, similar to title-page, within a single line border with floriated points, on front-cover. Size of leaf, $7\frac{1}{8}$ by $4\frac{3}{4}$ inches.

FIRST EDITION.

COLLATION: Cover-title as above, one leaf (verso blank); Title as above, one leaf (verso blank), pp. [1]-[2]; Dedication, "To My Friend George Fleming," one leaf (verso imprint), pp. [3]-[4]; Text, six leaves, pp. [5]-16; List of winners of the "Newdigate Prize Poems," from 1840-1877, back-wrapper (recto and verso), pp. [1]-2; List of winners of the "Gaisford Prize-Greek Prose," from 1857-1876, ending with imprint, back-wrapper (verso), p. 2.

"George Fleming," to whom this work is dedicated, is the pseudonym of Julia Constance Fletcher, whose "A Nile Novel" and "Mirage" were published by Macmillan & Co., in 1877.

The poem was published on June 24, 1878, and the issue is said to have been limited to a few hundred copies of which Wilde himself bought no fewer than 175.

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An unauthorized edition in attempted facsimile of the original was issued by "Wright & Jones," booksellers of 350 Fulham Road, S.W., in 1904, but the fraud can at once be detected in the color of the wrappers and in the omission of the Oxford arms on the front-cover and on the title-page.

"Ravenna" contains many lines adapted from poems published before June, 1878, some of the lines being used again in poems published later, though probably written earlier. For an example, see the note on "The Sphinx."

With this poem Wilde won the Newdigate Prize. The prize is of the annual value of £21. It was founded by Sir Roger Newdigate in 1806, and according to the conditions the poem was to consist of not more than fifty lines, the subject being confined to "recommendation of the study of the ancient Greek and Roman remains of Architecture, Sculpture, and Painting," but in 1826 these regulations were modified both as to the length of the poem and also as to theme, and of late years the decasyllabic line has not been insisted upon.

Ravenna, the ancient Italian seaport, was chosen as the subject of the Newdigate for 1878. A happy circumstance had equipped Wilde for the competition which was denied to the other aspirants and which gave him a considerable advantage over them. During a long vacation tour to Greece, in 1877, he stopped on the way to visit Ravenna, and here he gathered impressions and material that he was later to use in this poem. He could call back memories of scenes that had been indelibly impressed upon his mind; his rivals were left to visualize as best they could what was to them a mere geographical dot on the map.

The poem was recited by Wilde in the theater at Oxford on June 26, 1878. Mr. Sherard says: "The poem contains some beautiful lines, and anyone who remembers the extraordinary musical beauty of Oscar Wilde's voice will readily understand that, as is recorded in a contemporary account of the recital of 'Ravenna' by its author, 'it was listened to with rapt attention and frequently applauded' by the crowded audience."

Arthur Ransome says: "The wordy piece of rhetoric that was published

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after winning him the prize is enriched by some pictorial effects of poetry. But the best that can or need be said of the whole is, that it is an admirable prize poem."

By many it is considered a fine piece of work, and certainly is a great improvement on earlier poetical works. It is chiefly interesting to the student of Wilde for the promise that it gives of better things to come. As in almost all of his other poems, Wilde here sings under another's influence and inspiration: the poem is reminiscent of Byron.

REFERENCES: DeRicci, *The Book Collector's Guide* (1921), p. 630; Mason, *Bibliography of the Poems of Oscar Wilde* (1907), pp. 1-5; Mason, *Bibliography of Oscar Wilde* (1914), pp. 241-249, No. 301.

WILDE, OSCAR.

Poems. || By || Oscar Wilde. || [Publisher's device.] || London : || David Bogue, || 3, St. Martin's Place, Trafalgar Square, W. C. || 1881.

CONDITION: 8°, full parchment, design of prunus blossoms stamped in gilt on covers, back lettered in gilt, and design of prunus blossoms repeated, gilt top, uncut, by Mathew Bell. Size of leaf, 7½ by 4 ⅔ inches.

FIRST EDITION.

COLLATION: Half-title, "Poems," one leaf (verso blank), pp. [i]-[ii]; Title as above, one leaf (verso imprint), pp. [iii]-[iv]; Sonnet, "Helas!," one leaf (verso blank), pp. [v]-[vi]; "The Poems," two leaves (verso of last leaf blank), pp. [vii]-[x]; Half-title, "Eleutheria," B1 (verso blank), pp. [1]-[2]; Text, [B2]-[B8], pp. [3]-16; Half-title, "The Garden Of Eros," C1 (verso blank), pp. [17]-[18]; Text, [C2]-D1, pp. [19]-34; Half-title, "Rosa Mystica," [D2] (verso blank), pp. [35]-[36]; Text, [D3]-[E6] (verso blank), pp. [37]-[60]; Half-title, "The Burden of Itys," [E7] (verso blank), pp. [61]-[62]; Text, [E8]-G1, pp. [63]-82; Blank leaf, [G2], pp. [83]-[84]; Text of miscellaneous poems, [G3]-[H2], pp. 85-100; Half-title, "Char-mides," [H3] (verso blank), pp. [101]-[102]; Text, [H4]-[K7] (verso blank), pp. [103]-[142]; Blank leaf, [K8], pp. [143]-[144]; Text of miscellaneous poems, L1-[M2] (verso blank), pp. 145-[164]; Half-title, "Impressions Du Théâtre," [M3] (verso blank), pp. [165]-[166]; Text,

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[M4]-[M6](verso blank),pp.[167]-[172]; Half-title,“Panthea,”[M7](verso blank),pp.[173]-[174]; Text,[M8]-[N5](verso blank),pp.[175]-[186]; Blank leaf,[N6],pp.[187]-[188]; Text of miscellaneous poems,[N7]-[O5],pp.189-202; Half-title,“Humanitad,”[O6](verso blank),pp.[203]-[204]; Text,[O7]-[Q3](verso blank),pp.[205]-[230]; Blank leaf,[Q4],pp.[231]-[232]; Text of poem,[Q5]-[Q6],pp.233-236; Imprint,[Q7](verso blank),in eights,pp.[237]-[238].

Printed on hand-made paper,water-marked “Van Gelder.” The first printing (June,1881) consisted of 750 copies of which only 250 copies were used for the first edition, the remaining 500 being equally divided between the second and third editions.

Wilde’s prize poem “Ravenna” is not included in this collection.

On page 136,second stanza,line 3,the word “may” should read “maid.” This volume contains Wilde’s early poetical effusions, written both before and after his “Ravenna,” the Newdigate Prize Poem. Many of them had previously appeared in “Kottabos,” the Trinity College magazine, in “Waifs and Strays,” “The Irish Monthly,” “The Month,” “The Catholic Monitor,” in Edmund Yates’s magazine “Time,” and in other London publications. Some of the poems are here published for the first time, among others, “Requiescat.” The original manuscript is now in the William Andrews Clark, Jr., library.

Before leaving Oxford,Wilde had identified himself with what has become to be known as the “Aesthetic Movement” and soon became the acknowledged leader of the cult. He affected fantastic clothes,long hair, Byronic collars,and long bow-ties,and oftentimes could be seen promenading the streets with a lily or a large sun-flower in his hand, abstractedly gazing into the very soul of the flower,as if seeking inspiration. So much attention did he attract to himself by his connection with “aestheticism” that in due time he was caricatured in “Punch,” as Bunthorne in Gilbert and Sullivan’s comic opera, “Patience.” Whether sincere or not,the “pose,” says Mr. Sherard, “such as it was, was eminently successful. If notoriety were sought after,it was gained to the fullest extent.” Managers offered him lecture tours in England, Scotland, and in America. But the most important result for Wilde was that, through the noto-

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riety and publicity he had achieved, he was able to secure a publisher for his poems.

Most of the poems are not above the average mediocrity of the usual undergraduate effusions; a few of them, however, are sufficient in themselves to entitle Wilde to serious consideration at least as a minor poet. They are, however, for the most part, the outpourings of a young man still under the influence of his classical studies, and deeply imbued with the mythology of Greece and Rome. With the public the volume of poems attained an immediate success, and so great was the demand that in four months as many editions were printed. The American edition, too, was widely read in the United States, and its successful reception led ultimately to a lecture tour in this country.

It is a curious fact that with the exception of the "Ballad of Reading Gaol" and his comedy, "An Ideal Husband," Wilde, during his entire career, was never able to obtain commendatory criticism from a majority of the critics for his poetical, his dramatic, and his prose works.

This volume was received as the work of one representing a new movement in literature, but it was stamped as artificial, insincere, and as wanting in originality. The poems were declared to be ephemeral in character and it was predicted that soon they would be assigned to oblivion, though grace and beauty of expression could not be denied them. On the other hand it can not be negated, even by the most enthusiastic of Wilde's admirers, that he plucked blossoms from the orchards of Shakespeare, Milton, Byron, Keats, Browning, Tennyson, Morris, Rossetti, Swinburne, Baudelaire, and other poets. But what he borrowed he so stamped with his own individuality that the result was a work of art entirely new and entirely his own. Not always, to be sure, did he thus succeed but, indeed, for the most part. Ingleby sums up this part in an admirable way: "The difference between the true poet who has studied the great verse of bygone ages and the mere imitator, is that one will produce a work of art enhanced by the suggestions derived from the contemplation of the highest conception of genius, whereas the other will outrun the constable and merely accentuate and burlesque the distinguishing characteristics of the works of others. In the case in point, whilst we note with

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pleasure and interest the points of resemblance between the poem and the models that its author has followed, we are conscious that what we are reading is a work of art in its self and that its intrinsic merits are enhanced by the points of resemblance and do not depend on them for their existence." Ransome writes: "To describe a young poet's work as derivative is not the same thing as to condemn it. All work is derivative more or less, and to pour indiscriminate contempt on Wilde's imitations, because they are imitations, is to betray a lamentable ignorance of the history of poetry." Wilde's chief fault seems to have been in the over-elaboration of detail which cloyes the play of his fancy and of his imagination. He is not to be too severely judged by these early poems. They should be evaluated only in the light of his later poems upon which alone his right to be called a poet must ultimately be placed.

REFERENCES: DeRicci, *The Book Collector's Guide* (1921), p. 630; Mason, *Bibliography of the Poems of Oscar Wilde* (1907), pp. 6-7, No. I, i; Mason, *Bibliography of Oscar Wilde* (1914), pp. 281-282, No. 304.

WILDE, OSCAR.

Poems. || By || Oscar Wilde. || Second Edition. || [Publisher's device.] || London: || David Bogue, || 3, St. Martin's Place, Trafalgar Square, W. C. || 1881.

CONDITION: 8°, full vellum boards, with design of prunus blossoms in gilt on sides and back, gilt top, uncut. Size of leaf, 7½ by 5 inches.

SECOND EDITION.

COLLATION: Description agrees with previous copy in every respect. The design of prunus blossoms on the sides is from a larger pattern than in the first issue.

REFERENCES: Mason, *Bibliography of the Poems of Oscar Wilde* (1907), p. 7, No. I, ii; Mason, *Bibliography of Oscar Wilde* (1914), p. 282, No. 305.

WILDE, OSCAR.

Poems. || By || Oscar Wilde. || [Publishers' device.] || Boston: || Roberts Brothers. || 1881.

CONDITION: 8°, three-quarters red crushed levant morocco, gilt back,

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gilt top, uncut. The Walter Thomas Wallace copy with bookplate. Size of leaf, $6\frac{3}{4}$ by $4\frac{5}{8}$ inches.

FIRST AUTHORIZED AMERICAN EDITION.

COLLATION: Title as above, one leaf (verso imprint), pp. [i]-[ii]; Sonnet, "Helas!", one leaf (verso blank), pp. [iii]-[iv]; "The Poems," two leaves (verso of last leaf blank), pp. [v]-[viii]; Half-title, "Eleutheria," sig. 1₁ (verso blank), pp. [1]-[2]; Text, [sig. 1₂]-[sig. 1₈], pp. [3]-16; Half-title, "The Garden Of Eros," sig. 2₁ (verso blank), pp. [17]-[18]; Text, [sig. 2₂]-sig. 3₁, pp. [19]-34; Half-title, "Rosa Mystica," [sig. 3₂] (verso blank), pp. [35]-[36]; Text, [sig. 3₃]-[sig. 4₆] (verso blank), pp. [37]-[60]; Half-title, "The Burden Of Itys," [sig. 4₇] (verso blank), pp. [61]-[62]; Text, [sig. 4₈]-sig. 6₁, pp. [63]-82; Half-title, "Impression Du Matin," [sig. 6₂] (verso blank), pp. [83]-[84]; Text, [sig. 6₃]-[sig. 7₂], pp. 85-100; Half-title, "Charmides," [sig. 7₃] (verso blank), pp. [101]-[102]; Text, [sig. 7₄]-[sig. 9₇] (verso blank), pp. [103]-[142]; Miscellaneous poems, [sig. 9₈]-sig. 11₁ (verso blank), pp. 143-[162]; Half-title, "Impressions Du Théâtre," [sig. 11₂] (verso blank), pp. [163]-[164]; Text, [sig. 11₃]-[sig. 11₅] (verso blank), pp. [165]-[170]; Half-title, "Panthea," [sig. 11₆] (verso blank), pp. [171]-[172]; Text, [sig. 11₇]-[sig. 12₄] (verso blank), pp. [173]-[184]; Miscellaneous poems, [sig. 12₅]-[sig. 13₃] (verso blank), pp. 185-[198]; Half-title, "Humanitad," [sig. 13₄] (verso blank), pp. [199]-[200]; Text, [sig. 13₅]-sig. 15₁ (verso blank), pp. [201]-[226]; Text of one poem, [sig. 15₂]-[sig. 15₃], in eights, pp. 227-230; Blank leaf, [sig. 15₄], pp. [231]-[232].

On page 136, second stanza, line 3, should read "maid" instead of "may." This is a reprint of Bogue's 1881 edition.

REFERENCES: Mason, *Bibliography of the Poems of Oscar Wilde* (1907), p. 7, No. II; Mason, *Bibliography of Oscar Wilde* (1914), pp. 323-324, No. 310.

WILDE, OSCAR.

Poems by Oscar Wilde. || Also, His Lecture On The English Renaissance. || . . . New York: || George Munro, Publisher || 17 To 27 Vandewater Street. [1882.]

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CONDITION: 4°, original yellow printed wrappers, stitched. Size of leaf, 12½ by 8 ⅞ inches.

COLLATION: Yellow wrapper with advertisements of Brentano on recto, and miscellaneous advertisements on verso; Title as above, with "Seaside Library," Vol. LVIII, No. 1183, index, and imprint, p. [1]; Miscellaneous advertisements, p. [2]; Text, pp. [3]-31; Miscellaneous advertisements and list of "The Seaside Library" latest issues, p. [32]; Miscellaneous advertisements, back-cover (recto and verso).

REFERENCE: Mason, *Bibliography of the Poems of Oscar Wilde* (1907), p. 8, No. III.

WILDE, OSCAR.

Poems by Oscar Wilde. || Also, His Lecture On The English Renaissance. || . . . New York: || George Munro, Publisher || 17 To 27 Vandewater Street. [1882.]

CONDITION: 4°, stitched, uncut.

COLLATION: Description is identical with preceding copy except that at the end some of the advertisements differs slightly and the list of "Latest Issues" is of subsequent date.

WILDE, OSCAR.

Poems || By || Oscar || Wilde || M.DCCC.||.XC.II || Elkin Mathews || & John Lane || At || The Sign Of The || Bodley Head || In || Vigo Street || All Rights Re- || -served || London.

CONDITION: 8°, pale violet cloth boards, with designs by Charles Ricketts stamped in gilt on covers and back, gilt top, uncut. The Rowland Thurnam copy with bookplate in colors. Size of leaf, 7½ by 4 ⅞ inches.

AUTHOR'S EDITION.

COLLATION: Half-title, "Poems," one leaf (verso "This Edition Consists Of 220 Copies, 200 Of Which Are For Sale No. Of Copy 197," signed with autographic signature of Oscar Wilde), pp. [i]-[ii]; Pictorial-title as above, within double ruled borders, one leaf (verso blank), pp. [iii]-[iv]; Sonnet, "Helas!," one leaf (verso blank), pp. [v]-[vi]; "The Poems," two leaves (verso of last leaf blank), pp. [vii]-[x]; Half-title,

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“Eleutheria,” B1 (verso blank), pp. [1]-[2]; Text, [B2]-[B8], pp. [3]-16; Half-title, “The Garden Of Eros,” C1 (verso blank), pp. [17]-[18]; Text, [C2]-D1, pp. [19]-34; Half-title, “Rosa Mystica,” [D2] (verso blank), pp. [35]-[36]; Text, [D3]-[E6] (verso blank), pp. [37]-[60]; Half-title, “The Burden Of Itys,” [E7] (verso blank), pp. [61]-[62]; Text, [E8]-G1, pp. [63]-82; Half-title, “Wind Flowers,” [G2] (verso blank), pp. [83]-[84]; Text, [G3]-[H2], pp. 85-100; Half-title, “Charmides,” [H3] (verso blank), pp. [101]-[102]; Text, [H4]-[K6], pp. [103]-140; Half-title, “Flowers Of Gold,” [K7] (verso blank), pp. [141]-[142]; Text, [K8]-M1 (verso blank), pp. 143-162; Half-title, “Impressions Du Théâtre,” [M2] (verso blank), pp. [163]-[164]; Text, [M3]-[M5] (verso blank), pp. [165]-[170]; Half-title, “Panthea,” [M6] (verso blank), pp. [171]-[172]; Text, [M7]-[N4] (verso blank), pp. [173]-[184]; Half-title, “The Fourth Movement,” [N5] (verso blank), pp. [185]-[186]; Text, [N6]-[O4], pp. 187-200; Half-title, “Humanidad,” [O5] (verso blank), pp. [201]-[202]; Text, [O6]-[Q2] (verso blank), pp. [203]-[228]; Half-title, “Flower Of Love,” [Q3] (verso blank), pp. [229]-[230]; Text, [Q4]-[Q5], ending with imprint, in eights, pp. 231-234.

The designs on binding, end-papers, and title-page are by Charles Ricketts, that on the binding representing “The Seven Trees.”

This edition is a reprint of Bogue’s fifth edition of “The Poems.” The first two preliminary leaves are cut out, also the sixth leaf of sig. Q, which contained a list of Bogue’s publications.

REFERENCES: Mason, *Bibliography of the Poems of Oscar Wilde* (1907), p. 9, No. X; Mason, *Bibliography of Oscar Wilde* (1914), pp. 319-323, No. 309; *Widener Catalogue* (Rosenbach) (1918), pp. 278-279.

WILDE, OSCAR.

Poems || By || Oscar Wilde. || New York: || George Munro’s Sons, Publishers, || 17 To 27 Vandewater Street. [1895.]

CONDITION: 8°, full crimson crushed levant morocco, gilt inside borders, gilt edges, Jansen style, by the French Binders. Size of leaf, 7 $\frac{1}{8}$ by 4 $\frac{3}{4}$ inches.

COLLATION: Title as above, p. [1]; Advertisements of Hamlin’s “Wiz-

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ard Oil" and "Scott's Emulsion," p.[2]; Sonnet, "Helas!," p.[3]; Blank, p.[4]; Text, pp.[5]-96; Original front yellow wrapper, one leaf (verso list of Munro's library already issued); "Munro's Library Of Popular Novels, Latest Issue," one leaf (verso advertisement of Ayer's Sarsaparilla).

This edition is No. 171, of "Munro's Library of Popular Novels," issued weekly, dated May 6, 1895, price twenty-five cents, which appeared in yellow wrappers. Ten of the poems are omitted and the remainder are not in their original sequence. A later impression appeared, dated April 21, 1896.

REFERENCE: Mason, *Bibliography of the Poems of Oscar Wilde* (1907), p. 8, No. VI.

WILDE, OSCAR.

Poems || By || Oscar Wilde || Together With His || Lecture On
The English || Renaissance || (Now first Published) || Paris || 1903

CONDITION: 8°, cream buckram boards lettered in gilt on back, uncut.
Size of leaf, 7½ by 5 inches.

PIRATED EDITION.

COLLATION: "Edition limited to 250 copies. This is No. 69," one leaf (verso) (recto blank); Title as above, one leaf (verso blank); Sonnet, "Helas!," with ornamental head-piece, sig. 11 (verso blank), pp. [1]-[2]; Half-title, "Eleutheria," [sig. 12] (verso blank), pp. [3]-[4]; Text, [sig. 13]-sig. 31 (verso blank), pp. 5-[34]; Half-title, "Rosa Mystica," [sig. 32] (verso blank), pp. [35]-[36]; Text, [sig. 33]-[sig. 98], pp. 37-144; Half-title, "Impressions Du Theatre," sig. 101 (verso blank), pp. [145]-[146]; Text, [sig. 102]-[sig. 134] (verso blank), pp. 147-[200]; Half-title, "Lecture On The English Renaissance," [sig. 135] (verso blank), pp. [201]-[202]; Text, [sig. 136]-[sig. 144], in eights, pp. 203-216. Sig. 14, is unnumbered.

The initial capital at the beginning of each poem is the same as those used in the pirated editions of "The Portrait of Mr. W. H.," "Lord Arthur Savile's Crime," "The Sphinx Without a Secret," etc., showing that all these books were printed at the same press. There is no list

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of contents. The volume was published by Smithers, or "Wright and Jones."

The title of the last poem in this book is given in English characters: "GLYKYPIKROS EROS."

REFERENCES: Mason, *Bibliography of the Poems of Oscar Wilde* (1907), p. 10, No. XI, i; Mason, *Bibliography of Oscar Wilde* (1914), pp. 543-544, No. 607.

WILDE, OSCAR.

Poems || By || Oscar Wilde || Together With His || Lecture On The English || Renaissance || (Now first Published) || Paris || 1903

CONDITION: 8°, full vellum boards, lettered in gilt on back, uncut. Size of leaf, 7 $\frac{7}{8}$ by 5 $\frac{1}{8}$ inches.

PIRATED EDITION ON JAPANESE VELLUM.

COLLATION: Description identical with preceding copy except that the verso of the first leaf reads: "Edition de Luxe, on Japanese Vellum, only 50 copies issued. This is No. 18."

REFERENCES: Mason, *Bibliography of the Poems of Oscar Wilde* (1907), p. 10, No. XI, ii; Mason, *Bibliography of Oscar Wilde* (1914), p. 544, No. 608.

WILDE, OSCAR.

The Poetical Works Of || Oscar Wilde Including || Poems In Prose With Notes || Bibliographical Introduc- || tion Index And Facsimiles || Of Title-Pages || [Publisher's device.] || Printed For Thomas B Mosher And || Published By Him At XLV Exchange || Street Portland Maine MDCCCXCVIII

CONDITION: 8°, gray paper boards with prunus blossom design impressed in gilt on sides similar to that appearing in David Bogue's second edition (1881), ribbed back with white paper label printed in black and red. Size of leaf, 7 $\frac{1}{2}$ by 5 $\frac{1}{2}$ inches.

COLLATION: Half-title, "The Poetical Works Of Oscar Wilde," one leaf (verso quotation from "De Profundis"), pp. [i]-[ii]; Title as above, in red

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and black, one leaf (verso copyright notice), pp. [iii]-[iv]; Dedication, one leaf (verso blank), pp. v-[vi]; "Contents," three leaves, pp. vii-[xii]; Half-title, "Introduction," one leaf (verso sonnet signed "A. D."), pp. [xiii]-[xiv]; Introduction, pp. xv-xxiii; Blank, p. [xxiv]; Half-title, "Ravenna," p. [1]; Bibliographical note, p. [2]; Text, pp. 3-17; Blank, p. [18]; Half-title, "Poems," p. [19]; Bibliographical note, p. [20]; Sonnet, "Helas!," p. [21]; Blank, p. [22]; Half-title, "Eleutheria," p. [23]; Blank, p. [24]; Text, pp. 25-37; Blank, p. [38]; Half-title, "The Garden Of Eros," p. [39]; Blank, p. [40]; Text, pp. 41-54; Half-title, "Rosa Mystica," p. [55]; Blank, p. [56]; Text, pp. 57-78; Half-title, "The Burden Of Itys," p. [79]; Blank, p. [80]; Text, pp. 81-98; Half-title, "Wind Flowers," p. [99]; Blank, p. [100]; Text, pp. 101-115; Blank, p. [116]; Half-title, "Charmides," p. [117]; Blank, p. [118]; Text, pp. 119-153; Blank, p. [154]; Half-title, "Flowers Of Gold," p. [155]; Blank, p. [156]; Text, pp. 157-174; Half-title, "Impressions Du Théâtre," p. [175]; Blank, p. [176]; Text, pp. 177-181; Blank, p. [182]; Half-title, "Panthea," p. [183]; Blank, p. [184]; Text, pp. 185-193; Blank, p. [194]; Half-title, "The Fourth Movement," p. [195]; Blank, p. [196]; Text, pp. 197-206; Half-title, "Humanitad," p. [207]; Blank, p. [208]; Text, pp. 209-229; Blank, p. [230]; Half-title, "Flower Of Love," p. [231]; Blank, p. [232]; Text, pp. 233-236; Half-title, "The Sphinx," p. [237]; Bibliographical note, p. [238]; Text, pp. 239-260; Half-title, "The Ballad Of Reading Gaol," p. [261]; Bibliographical note, p. [262]; Text, pp. 263-295; Blank, p. [296]; Half-title, "Uncollected Poems," p. [297]; Blank, p. [298]; Text, pp. 299-328; Half-title, "Poems In Prose," p. [329]; Blank, p. [330]; Text, pp. 331-349; Blank, p. [350]; Half-title, "Translations," p. [351]; Blank, p. [352]; Text, pp. 353-367; Blank, p. [368]; Half-title, "Index To First Lines," p. [369]; Blank, p. [370]; Text, pp. 371-375; Blank, p. [376]; Half-title, "Bibliographical Index," p. [377]; Blank, p. [378]; Text, pp. 379-394; Half-title, "Facsimiles," p. [395]; Index, p. [396]; Facsimiles, six leaves (verso of each blank), pp. [397]-[408]; Colophon and publisher's device, p. [409]; Blank, p. [410]. Four blank leaves at end.

The frontispiece is the London portrait of Wilde taken by Ellis and Walery in 1892, reproduced by the Bierstadt process in Alber-type, on Japanese vellum.

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There are no signature marks.

The original manuscript draft of "Sen Artysty; Or, The Artist's Dream," from the Polish of Madame Helena Modjeska, found on pages 363 to 367, is in the library of William Andrews Clark, Jr.

WILDE, OSCAR.

Poems || By || Oscar Wilde || With Biographical Introduction ||
By Temple Scott || Author of "The Pleasure of Reading," etc. ||
Editor of "The Prose Works of Swift," etc. || New York || Bren-
tano's || MCMXIII

CONDITION: 8°, buff linen boards with design and lettering stamped in gilt on front-cover and back, uncut. The Harrison Post copy with book-plate. Size of leaf, 7½ by 5⅛ inches.

COLLATION: Half-title, "Poems Oscar Wilde," one leaf (verso Brentano's list of works by Wilde), pp.[i]-[ii]; Title as above, one leaf (verso copyright notice), pp.[iii]-[iv]; Note by the editor, one leaf (verso blank), pp.[v]-[vi]; "Contents," two leaves, pp.vii-x; "Introduction," by Temple Scott, pp. xi-xxxiv; Half-title, "Poems MDCCCLXXXI," one leaf (verso blank), pp.[1]-[2]; Sonnet, "Helas!," one leaf (verso blank), pp.[3]-[4]; Half-title, "Eleutheria," one leaf (verso blank), pp.[5]-[6]; Text, pp.7-20; Half-title, "The Garden Of Eros," one leaf (verso blank), pp.[21]-[22]; Text, pp.23-36; Half-title, "Rosa Mystica," one leaf (verso blank), pp.[37]-[38]; Text, pp.39-59; Blank, p.[60]; Half-title, "The Burden Of Itys," one leaf (verso blank), pp.[61]-[62]; Text, pp.63-82; Half-title, "Wild Flowers," one leaf (verso blank), pp.[83]-[84]; Text, pp. 85-99; Blank, p. [100]; Half-title, "Charmides," one leaf (verso blank), pp. [101]-[102]; Text, pp.103-141; Blank, p.[142]; Half-title, "Flowers Of Gold," one leaf (verso blank), pp.[143]-[144]; Text, pp. 145-161; Blank, p.[162]; Half-title, "Impression Du Théâtre," one leaf (verso blank), pp.[163]-[164]; Text, pp.165-169; Blank, p.[170]; Half-title, "Panthea," one leaf (verso blank), pp.[171]-[172]; Text, pp.173-182; Half-title, "The Fourth Movement," one leaf (verso blank), pp. [183]-[184]; Text, pp.185-195; Blank, p.[196]; Half-title, "Humanitad," one leaf (verso blank), pp.[197]-[198]; Text, pp.199-222; Half-

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title, "The Flower Of Love," one leaf (verso blank), pp. [223]-[224]; Text, pp. 225-227; Blank, p. [228]; Half-title, "The Sphinx," pp. [229]-[230]; Text, pp. 231-252; Half-title, "The Ballad Of Reading Gaol," one leaf (verso blank), pp. [253]-[254]; Text, pp. 255-285; Blank, p. [286]; Half-title, "Later Poems And Translations," one leaf (verso blank), pp. [287]-[288]; Text, pp. 289-334; Half-title, "Ravenna," one leaf (verso blank), pp. [335]-[336]; Text, pp. 337-353; Blank, p. [354].

In this edition appears the half-title "Wild Flowers," which in all other editions examined reads "Wind Flowers."

WILDE, OSCAR.

The Sphinx By Oscar Wilde || [Full-page design.] || With Decorations By Charles Ricketts || London MCCCCXCIV || Elkin Mathews And John Lane. At The Sign Of The Bodley Head.

CONDITION: Small 4°, full vellum boards, with gilt designs on sides and back by Charles Ricketts, whose monogram "C R" appears in the bottom left-hand corner of the front-cover; and in the bottom left-hand corner of the under-cover appears the monogram of the binders, Leighton, Son and Hodge; uncut. Size of leaf, 8½ by 6¾ inches.

FIRST EDITION.

COLLATION: Two blank leaves; Half-title, "The Sphinx," one leaf (verso "The Edition Of This Book Is Limited For England To 200 Copies All Rights Reserved"); Dedication, "To Marcel Schwob," one leaf (verso blank); Title as above, in black, red, and green, one leaf (verso) (recto blank); Text, fourteen leaves, the verso of the last being blank; Imprint, one leaf (verso blank); Two blank leaves. There is neither pagination, nor any signature marks.

There are nine full-page plates including the title, and one half-page plate, all printed in light red. The running titles are also in red. The title, "The Sphinx By Oscar Wilde," and the text are in black; a large decorated initial "I" to the first line of the poem and twelve fancy initial capital letters, one at the beginning of each section, the catch words, and the imprint on title are in bright green. The text is printed through-

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out in small capitals. The first letter of each line and the continuation of the first word of each section are in larger capitals.

Fifty additional copies were printed for the press and for sale in America.

The last two stanzas have been set to music under the title of "False Sphinx," in "Two Songs," by Henry C. ff. Castleman (Weekes & Co.), 1913.

This poem appeared September 29th, 1894, and was the last work of Wilde's published before he was to breathe the foul and fetid air of jail and suffer the ignominy of confinement within prison walls.

There seems to be some doubt as to when "The Sphinx" was written. In the opening stanzas of the poem he alludes to his age:

" . . . I have hardly seen
Some twenty summers cast their green for
Autumn's gaudy liveries."

If these lines have any biographical significance, the poem would seem to belong among his earliest works. The like reference appears in the Newdigate Prize Poem, "Ravenna" (1878), Part VI, pages 14-15:

"One who scarce has seen
Some twenty summers cast their doublets green,
For Autumn's livery."

Stuart Mason in "A Bibliography of the Poems of Oscar Wilde" (1907), pages 74-75, says: "Altogether some dozen passages of Ravenna are taken more or less verbatim from poems published before 1878, while no instance is found of lines in the Newdigate Prize Poem being repeated in poems admittedly of later date, and this seems fairly strong proof that the lines in The Sphinx (if not the whole poem) ante-date Ravenna." Mr. Ernest Newman in an appreciation of Oscar Wilde in "The Free Review" (June, 1895), says: "This I hardly think possible. The man who could write such poetry at the age of twenty is little short of the highest genius."

Mr. Robert Ross in a note to some of the later editions of "The Sphinx" says that the poem was written before Oscar Wilde's first volume was published in 1881, and that the author always told him that it was composed and written in Paris, in 1874. Wilde was born in 1854, which would

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lendsome support to the biographical allusion in the lines above quoted. But Sherard denies this and he was with Wilde when the poet was occupying a suite of rooms on the second floor of the Hôtel Voltaire, Quai Voltaire, overlooking the Seine and the Museum of the Louvre, and he states that Wilde gave him the impression that it was an entirely new work. Wilde was twenty-eight at that time.

It is very possible that the poem was commenced while he was at Magdalen College and later completed in Paris. Robert Ross tells us that the poem was polished and improved in 1889, "after he had unearthed the MS. from an old despatch box at Tite Street in my presence."

There is no doubt but that Baudelaire suggested and inspired the work. An early draft of the poem shows it originally to have been written in quatrain form, but later the form was changed to consist of two instead of four lines; the metre, nevertheless, is that of Tennyson's "In Memoriam," one which Wilde followed in many of his other poems.

The publication of the work shocked the moralists of the press and the public generally. It has been called "decadent," a much abused word and of doubtful application to "The Sphinx." Lord Alfred Douglas calls it poisonous. It is a bizarre and an artificial work, a fantasy, a phantasmagoria, embracing the entire Egyptian mythology, in which again the poet shows his extreme versatility.

Doubtless many hours were passed by Wilde in the Egyptian section of the Louvre, studying in minutest detail the treasures found therein, the result of which labor went later to embellish his wonderful poem. The final draft of "The Sphinx" is now in the British Museum, presented to the trustees by Robert Ross, Wilde's literary executor, to whom it had previously been given by Mr. C. Ricketts.

REFERENCES: DeRicci, *The Book Collector's Guide* (1921), pp. 632-633; Mason, *Bibliography of the Poems of Oscar Wilde* (1907), pp. 71-72; Mason, *Bibliography of Oscar Wilde* (1914), pp. 392-394, No. 361; *John Henry Wrenn Library Catalogue* (1920), Vol. V, p. 138.

WILDE, OSCAR.

The || Sphinx. || By || Oscar Wilde || [Ornament and device.] ||
London. A.D. 1901. || Privately || Printed.

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CONDITION: Small 4°, purple wrappers folded over a stiff card, printed in black, uncut. Size of leaf, $9\frac{3}{4}$ by $7\frac{1}{2}$ inches.

PIRATED EDITION.

COLLATION: Two blank leaves; Half-title, "The Sphinx," one leaf (verso "Only 300 copies of this work have been printed: 250 on Antique Paper, and 50 on Japanese Vellum. No. 51."); Title as above, one leaf (verso dedication to Marcel Schwob); Text, A1-[H3] (verso emblem), in fours, leaves 1-31; "Finis," with two emblems, [H4] (verso blank), leaf 32.

On the verso of each leaf used alternately are the designs of the head and the crucifix which appear on the title-page.

Many misprints and omissions occur throughout the text.

REFERENCES: Mason, *Bibliography of the Poems of Oscar Wilde* (1907), p. 73, No. I; Mason, *Bibliography of Oscar Wilde* (1914), pp. 550-551, No. 621.

WILDE, OSCAR.

The Sphinx || By Oscar Wilde || Illustrated And Decorated || By Alastair || London: John Lane, The Bodley Head || New York: John Lane Company: MCMXX

CONDITION: 8°, white canvas boards, with a design stamped in gold and blue on front-cover, gilt back, gilt top, uncut. Size of leaf, $11\frac{3}{4}$ by $8\frac{3}{4}$ inches.

LIMITED EDITION.

COLLATION: Half-title, one leaf (verso list of works by Oscar Wilde), pp. [1]-[2]; Title as above, in green and black, one leaf (verso "This edition is limited to 1,000 copies and cannot be reprinted, as the stones from which the offset plates were printed were in Belgium at the time of the German invasion, and were destroyed," and imprint), pp. [3]-[4]; "List Of Illustrations," one leaf (verso blank), pp. [5]-[6]; Note by Robert Ross, dated April 19, 1910, one leaf (verso blank), pp. [7]-[8]; Second half-title, one leaf (verso blank), pp. [9]-[10]; Text, A1-D1, in fours, pp. 11-36.

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There are twelve full-page illustrations printed in black and blue. Ten of these are enumerated in the list of illustrations, each protected by a tissue-guard on which is printed the subject of the drawing. There are also thirteen initial letters. All of these illustrations are of a most fantastic character.

[WILDE, OSCAR.]

The||Ballad of Reading Gaol||By||C.3.3.||Leonard Smithers||
Royal Arcade London W||Mdcccxcviii

CONDITION: 8°, cinnamon colored linen boards, white linen back lettered in gold, uncut. Size of leaf, $8\frac{3}{4}$ by $5\frac{1}{2}$ inches.

FIRST EDITION.

COLLATION: "Of this Edition eight hundred copies have been printed on handmade paper, and thirty copies on Japanese vellum" and copy-right notice, A1 (verso) (recto blank); Half-title, "The Ballad Of Reading Gaol," [A2] (verso blank); Title as above, [A3] (verso blank); Dedication, [A4] (verso blank); Text, B1-[I3] (verso blank), leaves 1-31; Blank leaf, [I4], leaf [32]. In fours. The verso of each leaf in the text is blank, and the leaves only are numbered. Though no imprint appears, this book, according to Mason, was printed on Dutch hand-made paper, water-marked "Van Gelder," at the Chiswick Press.

There are numerous variations in the texts of the first and second editions respectively; all subsequent impressions and most reprints follow the text of the second edition.

The person "C.T.W.," to whom this volume was dedicated, was Charles T. Woodbridge, who was put to death in Reading Gaol for the murder of his wife, Ellen Woodbridge, at Windsor.

Translations have been published in French, German, Spanish, modern Greek, and in Yiddish.

Douglas claims to have assisted Wilde materially in composing this ballad and makes the statement in his "Oscar Wilde and Myself" (1914) that there are passages in it which Wilde "lifted holus-bolus" from a poem of his own.

The material for the poem was gathered while Wilde was in prison, but

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it was not written until after his release, when a rough draft was made by him in the summer or autumn of 1897 at Berneval, near Dieppe. He afterward revised it in Naples and in Paris, and it was finally published in 1898 under the pseudonym of "C.3.3.," which was his prison number, meaning cell three on the third landing of gallery C.

The poem was inspired by A. E. Hausman's poem entitled "A Shropshire Lad," but the works Wilde modeled after were Coleridge's "Ancient Mariner," and Hood's "The Dream of Eugene Aram."

The critics received the work with much praise. "The Times," which represented the puritanical sentiment of the English press, commended it in eulogistic terms. It was powerfully reviewed in "The Nineteenth Century," for July, 1904, by Lady Currie in an article entitled "Enfants Trouvés of Literature." It is she who writes that a friend of hers, who was judged to be an authority, had told her that he thought certain passages in the poem, by reason of their terrible, tragic intensity, should be placed upon a level with some of the descriptions in Dante's "Inferno," except that the ballad was so much more infinitely human. In the introduction to André Gide's "Study of Oscar Wilde" (1905), translated by Stuart Mason, a criticism of a reviewer in a London journal is quoted as follows: "The whole is awful as the pages of Sophocles. That he has rendered with his fine art so much of the essence of his life and the life of others in that inferno to the sensitive, is a memorable thing for the scientist, but a much more memorable thing for literature. This is a simple, a poignant, a great ballad, one of the greatest in the English language."

Even Lord Alfred Douglas, who in his book has rarely anything kind to say of Wilde's writings, admits: "It is sufficient for us that, in the 'Ballad of Reading Gaol' we have a sustained poem of sublimated actuality and of a breadth and sweep and poignancy such as had never before been attained in this line." He contends however that on this poem alone will Wilde's reputation as a poet live.

Wilde never could have written this poem had he not suffered the agony, the torture, and the horror of a living death during his incarceration in Reading Gaol. His experience there had transformed the man's

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character so that it had acquired a compassionate sympathy for human suffering. There is nothing of persiflage nor of insincerity in this work—nothing of the bizarre which was wont to mar his earlier poems. It is regarded as the strongest invective against capital punishment in any literature.

This was the last work written by Wilde after his release from Reading Gaol. He made some hack translations and revised one or two of his works for publication. But his creative spirit had been broken and never again until his death could he lift himself out of the rut of otiosity into which he had fallen.

REFERENCES: DeRicci, *The Book Collector's Guide* (1921), p. 633; Mason, *Bibliography of the Poems of Oscar Wilde* (1907), pp. 76-77, No. I, i; Mason, *Bibliography of Oscar Wilde* (1914), pp. 407-408, No. 371; *Widener Catalogue* (Rosenbach) (1918), p. 279.

WILDE, OSCAR.

The || Ballad of Reading Gaol || By || C. 3. 3. || Leonard Smithers ||
Royal Arcade London W || Mdcccxcviii

CONDITION: 8°; description agrees with the first edition in every respect.

SECOND EDITION.

COLLATION: Description agrees with the first edition, with the following exceptions: On the verso of A1, the statement of limited edition is omitted and the date of copyright is changed to February, 1898; on the verso of the title-page is printed "Second Edition."

This was an edition of 1000 copies printed February 24, 1898, and the text differs in numerous respects from that of the first edition.

REFERENCES: Mason, *Bibliography of the Poems of Oscar Wilde* (1907), p. 77, No. II; Mason, *Bibliography of Oscar Wilde* (1914), pp. 417-419, No. 373.

WILDE, OSCAR.

The || Ballad of Reading Gaol || By || C. 3. 3. || [Oscar Wilde] ||
Leonard Smithers || London || Mdcccxcix

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CONDITION: 8°, cinnamon linen boards, white linen back lettered in gilt, uncut. Size of leaf, $8\frac{3}{4}$ by $5\frac{5}{8}$ inches.

EIGHTH EDITION.

COLLATION: Description agrees with that of the second edition in every respect.

In this copy the address of Leonard Smithers' is omitted on the title-page as he was at this time a bankrupt. The book was printed by G. Woolley, of 137 Dalling Road, Hammersmith, W., who printed many of the piracies for which Smithers was held responsible.

On page 24, stanza three, line 5, the word "not" should read "but"; other slight variations may be noticed in the arrangement of lines on pages 4, 6, 12, 15, 16, and 25.

REFERENCES: Mason, *Bibliography of the Poems of Oscar Wilde* (1907), p. 79, No. VIII; Mason, *Bibliography of Oscar Wilde* (1914), p. 531, No. 584.

WILDE, OSCAR.

The Ballad Of || Reading Gaol || By C. 33 || Brentano's || New York 1910

CONDITION: 16°, gray paper boards with white paper label lettered in black within a single ruled border in red on front-cover, white paper label on back. Size of leaf, $6\frac{1}{8}$ by $3\frac{3}{4}$ inches.

COLLATION: Half-title, "The Ballad Of Reading Gaol," one leaf (verso blank); Title as above, in red and black, one leaf (verso blank); "In Memoriam," one leaf (verso blank); Second half-title, one leaf (verso blank); Text, [sig. 11]-[sig. 216] (verso blank), in sixteens, leaves 1-39.

Each leaf is numbered and the verso of each is blank.

WILDE, OSCAR.

The || Ballad of Reading Gaol || By || C. 3. 3. || [Publisher's device.] || Published by Brentano's at || 31 Union Square New York [n. d.]

CONDITION: 16°, yellow linen boards with ornamental design in red and black, gilt top, uncut. Size of leaf, $6\frac{1}{8}$ by $3\frac{3}{4}$ inches.

The Library of William Andrews Clark, Jr.

COLLATION: Half-title, "The Ballad Of Reading Gaol," one leaf (verso blank); Title as above, in red and black, one leaf (verso blank); "In Memoriam C.T.W.," one leaf (verso blank); Text, sig. 11-[sig. 37], in sixteens, leaves 1-39 (verso of each leaf blank); Imprint, [sig. 38] (verso blank).

WILDE, OSCAR.

Ave Imperatrix ! || A Dirge Of || Empire By || Oscar Wilde ||
[Printer's device.] || Snohomish Washington || 1902

CONDITION: 16°, Japanese vellum boards, red silk doublures and ties, uncut. Size of leaf, 7 by 4 $\frac{1}{4}$ inches.

LIMITED EDITION.

COLLATION: Two preliminary blank leaves; Title as above, in black and red, one leaf (verso blank); Foreword, signed "John D. Clancy, Seattle, 1902," one leaf (verso blank); Title of frontispiece, in red, one leaf (verso blank); Text, thirty-one leaves (verso of each leaf blank); Colophon, one leaf (verso blank); Printer's device, in red and black, one leaf (verso blank); Two blank leaves.

This edition is limited to 150 copies, this being No. 110.

There are no signature marks and no pagination.

The frontispiece, on glazed paper and within an ornamental colored border, is by John Dennis Clancy.

The book is printed by Will H. Ransome, at the Hand-Craft Shop. Each stanza is within a like design and begins with an illuminated initial letter, as do also the foreword and colophon.

This poem is acknowledged by all critics to be one of the greatest war pæans ever written in the English language. Surely neither Tennyson nor Kipling has done anything comparable with it.

WILDE, OSCAR.

Rose-leaf and Apple-leaf || L'Envoi || By || Oscar Wilde || London || Printed for Private Circulation || Mdcccciii

CONDITION: 8°, with green printed wrappers and ornamental border, stitched, uncut. Size of leaf, 7 $\frac{3}{8}$ by 4 $\frac{7}{8}$ inches.

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COLLATION: Cover-title, one leaf (verso blank); Half-title, "Rose-leaf and Apple-leaf L'Envoi By Oscar Wilde," [A₁₁] (verso blank), pp. [1]-[2]; Title as above, in red, black, and green, [A₁₂] (verso blank), pp. [3]-[4]; "The issue consists of 200 copies, of which this is No. 149," A₂₁ (verso blank), pp. [5]-[6]; Text, with ornamental head-piece and initial letter, [A₂₂]-[A₈₁], in duplicate signatures of twos and sixes, pp. 7-30; Blank leaf, [A₈₂].

This edition published by "Wright and Jones," merely contains a reprint of Oscar Wilde's introduction ("L'Envoi") to "Rose-leaf and Apple-leaf," a book of poems by Mr. Rennell Rodd published in Philadelphia, in 1882. This is the first publication in England of this poem.

WILDE, OSCAR.

The Harlot's House || By Oscar Wilde || Privately Printed || 1905

CONDITION: Small 4°, gray wrappers, printed in black, on hand-made paper, stitched, uncut. Size of leaf, 7½ by 5½ inches.

PRIVATELY PRINTED EDITION.

COLLATION: Cover-title as above (verso blank); Title as above, one leaf (verso blank); Text, pp. 1-3; Blank, p. [4]; Blank leaf, pp. [5]-[6]. There are no signature marks.

This edition was printed for private circulation and was not put on the market as were the pirated issues of Smithers, "Wright and Jones," Carrington, etc. A few copies were sold at one shilling.

The "Harlot's House" was written at about the same time as was "The Sphinx," when Wilde was living at the Hôtel Voltaire, Paris. It was first published April 11, 1885, in Vol. I, No. 11, of "The Dramatic Review. A Journal of Theatrical, Musical and General Criticism," where it appears to have been lost sight of for some years. Wilde, in this poem, is more individualistic and original and the influence of others is not so noticeable as is the case in others of his poems; yet undoubtedly the source of the inspiration is Baudelaire. The form is short and lyrical in style; it is exotic in its appeal and altogether impish, sinister, and unwholesome, yet not decadent in the usual acceptation of that word.

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REFERENCES: Mason, *Bibliography of the Poems of Oscar Wilde* (1907), p. 60, No. II; Mason, *Bibliography of Oscar Wilde* (1914), p. 539, No. 596.

WILDE, OSCAR.

The Harlot's House || By || Oscar Wilde || Illustrations by || Althea Gyles || [Printer's device.] || John W. Luce And Company || Boston MCMX

CONDITION: 8°, maroon boards, figure and lettering stamped in gilt on front-cover, uncut. Size of leaf, 8½ by 6 inches.

PIRATED EDITION.

COLLATION: Preliminary blank leaf; Half-title, "The Harlot's House," one leaf (verso blank); Title as above, in red and black, one leaf (verso blank); Second half-title, one leaf (verso blank); Text, six leaves; Two blank leaves at end. There are no signature marks and no pagination. There is a frontispiece, also four full-page illustrations by Althea Gyles, each with protecting tissue lettered at the bottom in red.

Miss Gyles's black and white work nearly reaches to that standard set by Beardsley in depicting an impressionism of the abnormal. The illustrations are quite in keeping with the endeavor to reach the weird and bizarre so characteristic of the art and letters of that period.

WILDE, OSCAR.

Oscar Wilde || Poems || in Prose || [Printer's ornament.] || Paris || Privately Printed || 1905

CONDITION: 8°, cream glazed printed wrappers folded over the end leaves, lettered on back, uncut. Size of leaf, 8¾ by 5½ inches.

PIRATED EDITION.

COLLATION: Cover-title as above, in black and red (verso blank); Half-title, "Poems in Prose," one leaf (verso "Fifty copies of this work have been printed on Imperial Japanese paper."); Title as above, in black and red, one leaf (verso blank); "Table of Contents," one leaf (verso blank), pp. [1]-[2]; Second half-title, one leaf (verso blank), pp. [3]-[4]; Text, pp. [5]-38; Two blank leaves; Design, back-cover (verso) (recto blank). Pages 8 and 18 are blank.

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The book is printed on thick laid paper; to each chapter there is a decorated initial capital in black and red, and head- and tail-pieces in red throughout.

The text follows that of the "Fortnightly Review," July, 1894, pages 22-29. This pirated edition was published by Charles Carrington.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), pp. 544-545, No. 609.

WILDE, OSCAR.

Poems In Prose || By || Oscar Wilde || [Publishers' device.] || Greenwich, Connecticut || The Literary Collector Press || 1905

CONDITION: 12°, gray boards with white paper labels on front and back, uncut. Size of leaf, 5½ by 4¼ inches.

COLLATION: Half-title, "Collector Reprints No. 4 Poems In Prose," one leaf (verso statement of limited edition), pp. [1]-[2]; Title as above, in red and black, one leaf (verso blank), pp. [3]-[4]; "Contents," one leaf (verso blank), pp. [5]-[6]; Half-title, "The Artist," one leaf (verso blank), pp. [7]-[8]; Text, one leaf, pp. 9-10; Half-title, "The Doer of Good," one leaf (verso blank), pp. [11]-[12]; Text, two leaves, pp. 13-16; Half-title, "The Disciple," one leaf (verso blank), pp. [17]-[18]; Text, one leaf, pp. 19-20; Half-title, "The Master," one leaf (verso blank), pp. [21]-[22]; Text, one leaf, pp. 23-24; Half-title, "The House of Judgment," one leaf (verso blank), pp. [25]-[26]; Text, three leaves, pp. 27-32; Half-title, "The Teacher of Wisdom," one leaf (verso blank), pp. [33]-[34]; Text, eight leaves (verso of last leaf blank), pp. 35-[50]; Blank leaf at end.

Of this edition 25 copies were printed on Japanese vellum; this is No. 12. "Poems in Prose" was published in the "Fortnightly Review," for July, 1894, only a few months before Wilde's downfall. Two of them, however, "The House of Judgment" and "The Disciple," had previously appeared in "The Spirit Lamp" for February and June, 1893, respectively.

Wilde, at the time he wrote these prose works, was at the apogee of his career, intoxicated with success and seemingly mentally unbalanced by reason thereof, his egotism had grown inordinately so much so indeed

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that no subject seemed to him too sacred for his pen. In these parables he deliberately chose to reach almost to the blasphemous. Who should say him nay—he, the master of prose, the “Lord of Language”?

The teachings of these prose poems have been severely condemned. No mere use of the inverted truth in paradoxes for the purpose of attracting attention to one’s self could justify the preachings in these allegories. Even Ingleby, one of his greatest admirers and certainly one of the ablest of his literary critics, can find no excuse for them. He calls them “blasphemous” and “horrible with the insane pride of one who has not realized his imminent fall.”

The title, “Poems in Prose,” is happily chosen; for the parables are indeed veritable prose poems, with a beauty and simplicity of expression inspired no doubt by the reading of the Scriptures. They have in them that superlative conversational quality that is preeminently characteristic of Wilde’s prose writings. He is said to have recited these stories to his friends on social occasions in order to amuse or to astound his assembled admirers; and those who have been fortunate enough to have heard him at such times have written their impressions of his wonderful gift of conversing and of how the beauty of his voice added charm to his tales so that in recitation they must have appeared more beautiful even than in the printed text.

[WILDE, OSCAR.]

To || M. B. J. || [Hampstead: John Rodker, 1920.]

CONDITION: 8°, two leaves folded, uncut. Size of leaf, 9 by 5½ inches.

FIRST EDITION.

COLLATION: Title as above, one leaf (verso note by Stuart Mason, dated May 25, 1920); Text, one leaf (verso blank).

There is neither pagination nor signature marks.

The manuscript of this poem heretofore unpublished, according to Mr. Mason must have been written before September 4, 1888. The edition was limited to 65 numbered copies (including 15 on Large Paper) of which this is No. 4.

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William Andrews Clark, Jr.

The Plays of Oscar Wilde



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William Andrews Clark, Jr.

The Plays of Oscar Wilde

WILDE, OSCAR.

Vera; || Or, The Nihilists. || A Drama || In Four Acts. || By || Oscar Wilde. || London: || Ranken & Co., Printers, Drury House, || St. Mary-Le-Strand, W.C. || 1880.

CONDITION: 8°, gray printed wrappers. Size of leaf, 7 $\frac{1}{4}$ by 4 $\frac{1}{4}$ inches.

FIRST EDITION.

COLLATION: Cover-title as above within a double ruled border, above which is "[Strictly Private.]," printed in black (verso blank); Title as above, [A1] (verso "Dramatis Personæ"), pp.[1]-[2]; Text, A2-[E2], ending with imprint, in eights, pp.[3]-52; Back-cover blank.

Pages 4-51 have the running head-lines across each two pages, "Vera; Or The Nihilists," with the number of the act in each inner margin.

On the cover in Wilde's handwriting is the following: "from the author, to a beautiful poet, a sincere republican, and a charming friend—" This copy is not interleaved. It is a small acting edition, the exact number of copies printed being unknown.

Mason in his bibliography on page 249 says that only two copies of this edition are known, but apparently he is in error. The Bruce Ingram copy, from which Mason takes his description, has on its cover an inscription in Wilde's handwriting; so has this copy. There was a copy sold in the John B. Stetson sale (Anderson sale catalogue, No. 1484, on Friday, April 23, 1920), without inscription on cover, and this copy was imperfect.

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This drama was written in 1881, and was to have been produced at a morning performance at the Adelphi Theater, London, on December 17, with Mrs. Bernard Beere as the heroine; but three weeks before that date it was announced that "considering the present state of political feeling in England, Mr. Oscar Wilde has decided on postponing, for a time, the production of his drama 'Vera.'" (The World, Nov. 30, 1881, p. 12.)

Wilde sailed for America on December 24, 1881, arriving in New York early in January, 1882. He took with him the manuscript of this play and immediately began to make arrangements with Miss Marie Prescott for its production. In April, 1883, he returned to England, remaining there until August of the same year, when he returned to New York to take charge of the first production of the play.

The drama was not a success, and ran for only one week at the Union Square Theater, New York, though Miss Prescott subsequently toured America with the production, but with indifferent success.

The entire history of this drama is set out at length in "Mason's Bibliography of Oscar Wilde" (1914), pages 249-281.

This play is one of the worst of Wilde's productions, despite the fact that the dialogue evidences some spark that afterwards made its author a man of mark in the theatrical world.

The play has been characterized by Ingleby as a "Romantic Drama," but in truth it cannot be placed other than as an extreme effort in melodramatic writing, and will add no lustre to Wilde's name. That the play was not a success, other than it was badly produced and miserably acted, may probably be traced to the fact that when it was written in 1881, Wilde was not adequately equipped and sufficiently in touch with the technique of dramaturgy. The technique of the drama has always been the "sine qua non" of all dramatic endeavors and Wilde in this particular period of his writing had failed to master it. The attempt was quite beyond his talent as developed at that time and it is not surprising that his creative powers were not equal to the writing of a drama of this character. This play may safely be classed with one of his very few failures in dramatic literature.

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Anna, Countess de Brémont, in her work, "Oscar Wilde and His Mother" (1911), pages 37-40, gives a vivid account of her impression of the first performance of the play in New York, which is of considerable interest in as much as she was an eye-witness of the presentation and has given in her work her own characteristic description why the play terminated in a failure such as it did.

REFERENCES: De Ricci, *The Book Collector's Guide* (1921), p. 630; Mason, *Bibliography of Oscar Wilde* (1914), pp. 249-253, No. 302.

WILDE, OSCAR.

Vera; || Or, The Nihilists. || A Drama || In A Prologue And Four Acts. || By || Oscar Wilde. || 1882.

CONDITION: 8°, gray printed wrappers, enclosed in a dark blue crushed levant morocco case, gilt, gilt back, with blue watered-silk doublures. The C. L. F. Robinson copy with bookplate. Size of leaf, 7 $\frac{5}{8}$ by 4 $\frac{1}{2}$ inches.

SECOND EDITION.

COLLATION: Cover-title as above within a double ruled border above which is "[Strictly Private.]," printed in black (verso blank); Title as above, [sig. 1₁] (verso blank), pp. [1]-[2]; "Persons In The Prologue" and "Persons In The Play," [sig. 1₂] (verso blank), pp. [3]-[4]; "Prologue," sig. 1*₁-[sig. 1*₄] (verso blank), pp. [5]-[12]; Text, sig. 2₁-[sig. 5*₄] (verso blank), in duplicate signatures of twos and fours, pp. [13]-[60].

Pages 6-11 have the head-line "Prologue"; pages 14-59 have the running head-lines across each two pages, "Vera; || Or, The Nihilists," and the number of the act on each inner margin.

On page 17, the first letter of the word "Act" and the square brackets are dropped.

The book is interleaved throughout with twenty-seven leaves of white wove paper water-marked "Arlington Mills." There is neither printer's nor publisher's name given.

In this edition the prologue is printed for the first time and the text shows many variations from that of 1880. It was printed in America, where Wilde was lecturing during the greater part of 1882.

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The pirated edition was printed from this edition.

REFERENCES: DeRicci, *The Book Collector's Guide* (1921), p. 630; Mason, *Bibliography of Oscar Wilde* (1914), pp. 253-281, No. 303; *Widener Catalogue* (Rosenbach) (1918), Vol. II, p. 277.

WILDE, OSCAR.

Vera; || Or, The Nihilists. || A Drama || In A Prologue, And Four Acts. || By || Oscar Wilde. || Now first published. || Privately Printed, || 1902.

CONDITION: 8°, gray wrappers, printed in blue, folded over a stiff card, uncut. Size of leaf, 8 5/8 by 6 3/4 inches.

PIRATED EDITION.

COLLATION: Cover-title: "Vera: || Or, The Nihilists. || A Drama. || By || Oscar Wilde. || Privately Printed." (verso blank); Half-title, "Vera; Or, The Nihilists," [A1] (verso "Of this work, 200 copies only have been printed, for private circulation. This is No. 11."), pp. [1]-[2]; Title as above, [A2] (verso "This Play was written in 1881, and is now published from the author's own copy, showing his corrections of and additions to the original text."), pp. [3]-[4]; "Persons In The Prologue" and "Persons In The Play," [A3] (verso blank), pp. [5]-[6]; "Prologue," [A4]-[A7], pp. [7]-14; Text, [A8]-[E4], in eights, pp. [15]-72; "Corrections And Additions Made By The Author In His Original Copy," F1-[F2] (verso blank), pp. [73]-[76]. Sig. E is four leaves.

This edition was published by Leonard Smithers. The only authorized imprint of the play is Metheun's edition, 1908, where the play is given in the volume entitled "Salomé. A Florentine Tragedy. Vera. London."

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), pp. 551-552, No. 624.

WILDE, OSCAR.

Op. II. || The || Duchess Of Padua: || A Tragedy of the XVI Century || By || Oscar Wilde, || Author Of "Vera," Etc. || Written in Paris in the XIX Century. (sic) || Privately Printed As Manuscript. [1883.]

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CONDITION: 8°, new gray green wrappers, enclosed in dark green cloth folding case, lettered in gilt. Size of leaf, 8½ by 5½ inches.

FIRST EDITION.

COLLATION: Title as above, in black and red, one leaf (verso blank), pp. [1]-[2]; "Dramatis Personæ," one leaf (verso blank), pp. [3]-[4]; "Scenario," one leaf (verso blank), pp. [5]-[6]; "Note On The Length Of This Play," signed "O. W.," one leaf (verso blank), pp. [7]-[8]; Text, in five acts, pp. [9]-122.

There are no signature marks, or running head-lines. At the end of the text on page 122 is printed: "The end of the "Duchess Of Padua." || Oscar Wilde. || March 15, 1883, A. D."

On the title-page is the autographic signature of Oscar Wilde. Twenty prompt copies were printed at the time of the first production and only four are now known; the present copy being that formerly owned by Minna K. Gale.

When Oscar Wilde was living in Paris at the Hotel Voltaire in 1882, masquerading in the fantastic garbs of Balzac and aping his idiosyncrasies, awaiting some inspiration to fire his mind to creative work, is it not conceivable that there fell into his hands Webster's "Duchesse of Malfy"? Always impressionable to suggestion, may not the idea be carried further that Wilde, struck by the title of Webster's play, must needs, indeed, himself have a "Duchess," and that in this manner "The Duchess of Padua" was conceived and born? However, that may be, the fact is that the play was written for Mary Anderson, under an agreement that if accepted, Wilde was to receive the sum of five thousand dollars. The work was completed in March, 1883, and submitted to the celebrated actress who, with keen foresight as to its unfitness as a dramatic vehicle, promptly rejected it to Wilde's great chagrin and secret discomfiture.

From the first, Wilde had a peculiar penchant for the stage, and in this connection it is interesting to note, that some ten years later when the play was produced, a few prompt copies of the manuscript were printed and the author with the exuberance of a novice and spurred on perhaps by a spirit of braggadocio caused to be printed on the title-page "Op.

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II"; presumably "Vera," produced first but written subsequently, was "Op. I." Wilde in fact never ceased planning for the stage.

The play was read for copyright purposes in March, 1907, by an amateur dramatic society connected with St. James's Church, Hampstead Road.

Its first production was anonymous and presented to the public under the title of "Guido Ferranti," at the Broadway Theatre, New York, January 26, 1891. It had a *succès d'estime*, but held the boards for a few weeks only, though Lawrence Barrett and Miss Minna K. Gale were cast as the principals.

Nor had the play any success when produced in Hamburg in 1904, though it must be confessed that in that city it was presented under the most difficult and trying circumstances, which perhaps is no just criterion as to what success it might have had under more favorable conditions. But again when revived in Berlin in 1906 under more favorable circumstances it was promptly killed by the critics.

A young American actress sought to revive the play in 1905 but negotiations fell through not owing to the terms of production which Miss Gale, who held the rights, exacted and which in truth were only twenty-five dollars a week, but for other reasons. Estimation as to its worth for public production may thus be safely conjectured.

The German version was made by Dr. Max Meyerfeld (Berlin, 1904). An unauthorized English prose translation from the German has been printed in Paris, London, or in America, and was offered for sale by piratical publishers and unscrupulous booksellers along with other apocryphal works ascribed to Wilde.

The play had not been published in English until it appeared in Methuen's collected edition in 1908. Elkin Mathews and John Lane in 1894 had announced its publication in uniform style with "Lady Windermere's Fan" and "A Woman Of No Importance," but this was forestalled by Wilde's arrest and imprisonment.

This was the first play that Wilde wrote. Sherard calls it a "great play," and many of the author's admirers have placed it along side the great Elizabethan dramas. This hyperbole is of course ridiculous and deserves

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but contempt. The influence of Victor Hugo and of Victorien Sardou is observable, and the author misses no opportunity to use Shakespeare's stage effects and dramatic conceits.

The most that can be said of the work is that, although immature and not at all acceptable, it shows the great promise which Wilde afterwards fulfilled. It is a study rather than a fully evolved romance capable of public production; but it has moments of great poetic imagination. In short, it is fine as literature but fails miserably as a play.

REFERENCES: DeRicci, *The Book Collector's Guide* (1921), p. 631; Mason, *Bibliography of Oscar Wilde* (1914), pp. 326-331, No. 312.

WILDE, OSCAR.

Oscar Wilde || Salomé || Drame En Un Acte || [Printer's device.] ||
Paris || Librairie De L'Art Indépendant || 11, Rue De La Chaussée-D'Antin, 11 || Londres || Elkin Mathews et John Lane || The Bodley-Head. Vigo-Street. || 1893 || Tous droits réservés

CONDITION: 8°, original purple wrappers, lettered in silver on front-cover, uncut. Size of leaf, $7\frac{7}{8}$ by $5\frac{3}{4}$ inches.

FIRST EDITION.

COLLATION: Cover-title: "Oscar Wilde || Salomé || [Printer's device.]" (verso blank); Two blank leaves; Half-title, "Salomé," sig. 11 (verso imprint), pp. [1]-[2]; Title as above, [sig. 12] (verso blank), pp. [3]-[4]; Dedication, "A mon Ami Pierre Louÿs," [sig. 13] (verso blank), pp. [5]-[6]; "Personnes," [sig. 14] (verso blank), pp. [7]-[8]; Text, [sig. 15]-[sig. 62], in eights, pp. 9-84; "Achévé D'Imprimer || le 6 février 1893 || Sur Les Presses De Paul Schmidt || 20, Rue Du Dragon, Paris || [Printer's device.] || Pour le compte de la || Librairie De L'Art Indépendant || 11, Rue De La Chaussée-D'Antin, 11 || Paris," [sig. 63] (verso blank), pp. [85]-[86]; Blank leaf, [sig. 64].

The device on the cover, title-page, and at the end of the book is by Félicien Rops.

This is one of 600 copies, 500 of which were for sale. Laid in is a signed autographic letter in pencil to a friend, in which Wilde writes of his play, "Salomé."

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“*Salomé*” was written in 1891 in the French language, but was not published until 1893. Lord Alfred Douglas translated it into English, a no great achievement on his part as it is merely a word for word transcription, as literal, indeed, as one might expect from a schoolboy. It was accepted by Mme. Sarah Bernhardt for production at the Palace Theatre, London, in 1892, and full rehearsals were in progress. When the censor refused a license for its production, Mme. Bernhardt then took the play to Paris, promising to produce it at her own theater of the Porte St. Martin at the very first opportunity, but failed of her promise. Later, Wilde, while a prisoner awaiting trial and in dire need of money for his defense, offered to sell her the play outright for a comparatively insignificant sum; she evidently did not consider that the investment would be remunerative and refused the offer. Her judgment was bad, for the royalties that have been earned on the play and on the opera have amounted to a considerable sum annually.

Wilde was very indignant at the refusal of a license for the performance of “*Salomé*,” and threatened to expatriate himself and become a French citizen, which threat he never carried out. The Lord Chamberlain’s officer, however, was not himself to blame but was merely carrying out the rule against allowing any play dealing with a Biblical subject to be performed on an English stage; he had no choice in the matter, the fault lay with the Puritanical government of England. Wilde, in an able interview given at the time, attacks the philistine view and attitude of the government. He points out logically how the painter and the sculptor are allowed to take their subjects wherever they choose. They may go “to the great Hebrew and Hebrew-Greek literature of the Bible and can paint *Salomé* dancing or Christ on the Cross or the Virgin with her Child. Nobody interferes with the painter. Nobody says, ‘Painting is such a vulgar art that you must not paint sacred things.’ The sculptor is equally free. He can carve St. John the Baptist in his camel-hair and fashion the Madonna or Christ in bronze or in marble as he wills. . . . And the writer, the poet—he also is quite free. . . . But there is a Censorship over the stage and acting; and the basis of that Censorship is that, while vulgar subjects may be put on the stage and acted, while every thing that is mean and low and shameful in life can be portrayed by

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actors, no actor is to be permitted to present under artistic conditions the great and ennobling subjects taken from the Bible. The insult in the suppression of *Salomé* is an insult to the stage as a form of art and not to me."

"*Salomé*" was first performed by the Théâtre de L'Oeuvre, Paris, in 1896, while the author was still in prison. Bernhardt did not appear in it, but Monsieur Lugné-Poë and Lina Munte were cast respectively as Herod and as *Salomé*. Private performances were given in England by the New Stage Club, in 1905, and by the Literary Theatre Club in 1906; in the latter production the stage setting was designed by Mr. C. S. Ricketts, a personal friend of Wilde's who was able to thoroughly grasp the spirit of the author's ideals with regard to this romantic drama.

The play, however, never received a truly artistic setting until it was produced as an opera in Dresden in 1905. The music was composed by Richard Strauss, and the libretto, an incomplete text of the play, was written for the score by Madame Hedwig Lachmann.

James Huneker, in his "Unicorns" (1917), says: "It is safe to say the piece—which limps dramatically—would never have been seriously considered if not for the Richard Strauss musical setting." How erroneous this is may be inferred from Mr. Ross's answer to those critics who spoke of the play as having been "dragged from obscurity" when it was produced in England in 1905. He says: "In 1901, within a year of the author's death, it was produced in Berlin; from that moment it held the European stage. It has run for a longer consecutive period in Germany than any play by any Englishman, not excepting Shakespeare. Its popularity has extended to all countries where it is not prohibited. It is performed throughout Europe, Asia and America. It is even played in Yiddish." It is a safe prediction that long after Strauss's score is relegated to the limbo of the forgotten, Wilde's play will continue to enthrall and captivate audiences of all nationalities.

Although Wilde did not write "*Salomé*" for Sarah Bernhardt and offered it to her only when she had asked him why he had not written a play for her, it is not drawing too much on one's imagination to conjecture that he had had her in mind from the first, else why did he write

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the play in the French language? Knowing well Wilde's love of the foot-lights and his predilection for public applause, it is inconceivable that he did not intend the play for production, and who but the divine Sarah could have satisfied him in the rôle of Salomé? The difficulty of the part, as exemplified in the final speech of Salomé alone, is one such as demands the talents of a consummate actress, and Bernhardt was then in the enjoyment of her maturest powers as an actress and unapproachable by any other artist of her time. Wilde, in the interview heretofore mentioned, said: "The pleasure and pride I have experienced in the whole affair has been that Madame Sarah Bernhardt, who is undoubtedly the greatest artist on any stage, should have been charmed and fascinated by my play and should have wished to act it.

"Every rehearsal has been a source of intense pleasure to me. To hear my own words spoken by the most beautiful voice in the world has been the greatest artistic joy that it is possible to experience."

The play is based on the story of Herodias' daughter dancing before Herod for the head of John the Baptist. An account of the episode is to be found in the sixth chapter of the Gospel of St. Mark and in St. Matthew (xiv. 6); both accounts are extremely terse. Dean Farrar, in his "Life of Christ," reconstructs and amplifies the scene and it is of intense interest to the student.

Wilde took nothing but the characters, the dancing, and the incident of John the Baptist's head being brought to Salomé on a charger. All else is changed and bears no relation to the Biblical story. The author takes a justifiable poetic license in that the fate meted out in the Scripture to Herodias is made to fall upon Salomé instead. Here it is Salomé and not Herodias who demands the head of the prophet in revenge for having spurned her advances; if not in life then in death she would possess him.

It is interesting to contrast the strong and simple Scriptural description with Wilde's decorative and colorful language. Here, as in the "Sphinx," we observe the author's genius in the use of sensuous expressions enriched by the employment of jeweled words evidencing his love of oriental color.

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It is doubtful if Wilde would have succeeded in producing the effect he did if the play had been first written in the English language. His French is limited in its scope and the idiom is not that which would have been employed by a French writer. The sentences are short and simple such as French children might use in writing compositions at school. Marcel Schwob, who reviewed the play and made a few slight alterations, did not attempt to harmonize the diction with that demanded by the French Academy. To have done so would have been to destroy the spontaneity of Wilde's language. Ritté made some suggestions of emendation which were, however, not accepted by Wilde, and the latter finally passed it on to Pierre Louÿs to whom the play is dedicated for final revision. But it is just this simplicity of language that makes such a telling effect. Maeterlinck, a Flammand by race, also wrote in an alien tongue and employed just such simplicity of language in "*Les Sept Princesses*." In fact Maeterlinck's influence is felt in the construction and in the atmosphere of the play; Flaubert's also in the exquisite imagery of the dialogue. A complete portrait is delineated in a few words, or at most in a few sentences. Constant reiteration of phrases, which ordinarily would have become tiresome, but under Wilde's skilful handling enhance the value of the successive scenes and carry the play along smoothly from one incident to another, are ingeniously employed throughout the text. The cumulative effect of these repetitions is prodigious in achieving the results that Wilde intended. Such reiterations Max Nordau, in his "*Degeneration*" (1895), has construed as evidence of incurable cretinism; that may be so in most cases but here they are employed by Wilde purposely as motifs introductory to the successive scenes.

The play might well have been called "*The Drama of the Moon*," so often is that satellite invoked and into so many moods is her appearance translated. Each actor's impressions and emotions are reflected in her and by the various interpretations of her appearance is the progress of the play recorded.

Ingleby says: "The play has been assailed as immoral but this is not so. The setting of an Eastern drama is not that of a Western, and the morals and customs of the East are no more to be judged by a West-

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ern standard than the Court of Herod to be compared with that of Edward VII."

The incidents treated in the play are essentially sensual in their nature, but Wilde, with consummate art, has so treated the theme that none but those who are seeking the suggestive can reasonably take objection. Acted badly, with an appeal to the baser feelings, it may, as any work can, be debased to a degree of degradation that should justly receive the denunciation of the public. The play may be unmoral or non-moral; it cannot be said to be immoral in any sense of the word.

Perhaps, as has been suggested, the Beardsley illustrations have had much to do with the prejudices against the play. Many of the illustrations are in no wise descriptive of the text. Beardsley, at the time he drew these pictures for the first English edition of the play in 1894, was not on friendly terms with Wilde, and even went so far as to caricature him in the illustrations. The pictures are grotesque and fantastic. Suggestiveness appears in them all, in the voluptuous forms of the women, in the diabolical representation of satyrs with lecherous and leering faces, all repellant and offensive to good taste, but cleverly executed.

"Salomé" is a great picture, an extraordinary work of art. It is exceptional as a drama, but as mere literature it will find its place among the classics.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), pp. 369-370, No. 348.

WILDE, OSCAR. [DOUGLAS, ALFRED, LORD, *Translator*.]

Salome || A Tragedy In One || Act: Translated || From The French || Of Oscar Wilde: || Pictured By || Aubrey Beardsley || London: Elkin Mathews || & John Lane || Boston: Copeland & Day || 1894

CONDITION: Small 4°, blue buckram boards, gilt ornaments impressed on sides, gilt back, uncut. Size of leaf, 8 1/4 by 6 inches.

FIRST ENGLISH EDITION, first issue.

COLLATION: Preliminary blank leaf; Half-title, "Salome," one leaf (verso "Of this edition 500 copies have been printed for England"); Title as

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above within border design by Beardsley, one leaf (verso imprint); Dedication, "To My Friend Lord Alfred Bruce Douglas The Translator Of My Play," one leaf (verso blank); "The Persons Of The Play," one leaf (verso blank); "List Of The Pictures," within border design by Beardsley, one leaf (verso blank); Text, A 1-[12] (verso imprint), in fours, pp.[1]-[68]; "List of Books in Belles Lettres 1894," [sig. 11]-[sig. 24] (verso printer's device and imprint), pp.[1]-[16]; Sig. I is misprinted E.

There are ten full-page plates printed on glazed paper from line blocks, engraved by C[arl] H[entschel] from designs by Aubrey Beardsley, the frontispiece being protected by tissue-guard. The elaborate borders on the title-page and on the page containing the list of pictures are also engraved by Hentschel from designs by Beardsley whose designs are on the covers.

Plates Nos. 1, 4, 5, and 6 contain caricatures of Wilde.

Accompanying this volume is a portfolio containing seventeen plates first designed by Beardsley for "Salomé," six of which were rejected for the first edition but were finally issued with the edition of 1904 (Melmoth). The plates are in a portfolio of gray boards, vellum back and corners, with design and lettering in gold on front-cover, green silk ties. Folio.

REFERENCES: DeRicci, *The Book Collector's Guide* (1921), p. 632; *Hoe Catalogue* (1905), Vol. II, p. 204; Mason, *Bibliography of Oscar Wilde* (1914), pp. 378-381, No. 350; *John Henry Wrenn Library Catalogue* (1920), Vol. V, p. 138.

WILDE, OSCAR. [DOUGLAS, ALFRED, LORD, *Translator*.]

Salome || A Tragedy In One || Act: Translated || From The
French || Of Oscar Wilde: || Pictured By || Aubrey Beardsley ||
London: Elkin Mathews || & John Lane || Boston: Copeland &
Day || 1894

CONDITION: Small 4°, green silk boards, gilt, with lettering and designs as in the first issue, uncut. Size of leaf, 8 $\frac{5}{8}$ by 6 $\frac{1}{2}$ inches.

FIRST ENGLISH EDITION, second issue.

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COLLATION: Description agrees in every respect with the first issue except that the verso of the half-title reads: "Of this edition 100 copies have been printed for England." Signature I is corrected in this edition. The illustrations are on Japanese vellum.

REFERENCES: *Hoe Catalogue* (1905), Vol. III, p. 204; Mason, *Bibliography of Oscar Wilde* (1914), pp. 380-382, No. 351.

WILDE, OSCAR.

Salome || A Tragedy In One || Act: Translated || From The French || Of Oscar Wilde: || Pictured By || Aubrey Beardsley || San Francisco: || The Paper Covered || Book Store || 1896

CONDITION: 12°, white glazed pictorial wrappers, wired, uncut. Size of leaf, 6 by 4¾ inches.

COLLATION: Cover-title as above within a decorative border, one leaf (verso blank); Half-title, "Salome," one leaf (verso "The Persons Of The Play"), pp. [1]-[2]; Text, pp. [3]-71; Advertisement and imprint, p. [72]; Design, back-cover (verso) (recto blank).

There are ten full-page illustrations, a pictorial list of the pictures, and one illustration each on back- and front-cover, all by Aubrey Beardsley.

This edition, the first to be issued in San Francisco, was published by Warren E. Price. He went to New York in 1901, and it is of curious interest to note that his successor in business was one Robert Ross.

WILDE, OSCAR. [DOUGLAS, ALFRED, LORD, *Translator*.]

Salomé || A Tragedy In One Act: || Translated From The || French Of Oscar Wilde || Pictured By || Aubrey Beardsley || London || Melmoth & Co. || 1904

CONDITION: 8°, blue linen boards, gilt back, uncut. The Walter Thomas Wallace copy with bookplate. Size of leaf, 8 5/8 by 6¾ inches.

PIRATED EDITION, first issue.

COLLATION: Half-title, "Salomé," [sig. 11] (verso "Of this Work 250 copies have been printed on handmade paper, of which this is No. 17 There is also an Edition on Japanese vellum limited to 50 copies, each

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numbered.”), pp. [1]-[2]; Title as above, within ornamental borders by Beardsley, one leaf (verso blank), pp. [3]-[4]; “List Of The Pictures,” within ornamental borders by Beardsley, one leaf (verso blank), pp. [5]-[6]; Cover-design, one leaf (verso blank), pp. [7]-[8]; “The Persons Of The Play,” [sig. 1₂] (verso blank), pp. [9]-[10]; Text, [sig. 1₃]-[sig. 5₃] (verso blank), in eights, pp. 11-[76]; Blank leaf.

There are sixteen full-page plates, printed on glazed paper, of Beardsley's original illustrations, the list of which is given on the second plate. These are reproduced from the 1894 edition except Nos. 1, 7, and 13, which are taken from the early works of Aubrey Beardsley, 1899, and are included in the edition of “Salomé” published by John Lane in 1907. These drawings were prepared for the 1894 edition but were cancelled.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), p. 547, No. 615.

WILDE, OSCAR. [DOUGLAS, ALFRED, LORD, *Translator.*]

Salomé || A Tragedy In One Act: || Translated From The ||
French Of Oscar Wilde || Pictured By || Aubrey Beardsley ||
London || Melmoth & Co. || 1904

CONDITION: 8°, blue buckram boards, lettered in gilt on back, uncut.
Size of leaf, 9 by 7 1/4 inches.

PIRATED EDITION, second issue.

COLLATION: Description agrees with the preceding copy except that this is the edition of 50 copies on Japanese vellum and is No. 14, as stated on the verso of the half-title.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), pp. 547-548, No. 616.

WILDE, OSCAR.

Salome || A Tragedy In One Act: Trans- || lated From The French
Of || Oscar Wilde, With Sixteen || Drawings By Aubrey Beards-
ley || London: John Lane, The Bodley Head || New York: John
Lane Company, MCMVII

CONDITION: 8°, original light green cloth, with a design by Beardsley

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stamped in gilt on front-cover, lettered in gilt on back, gilt top, uncut. Size of leaf, $8\frac{1}{2}$ by $6\frac{3}{4}$ inches.

COLLATION: Two preliminary blank leaves, [A1]-[A2], pp. [i]-[iv]; Half-title, "Salomé," [A3] (verso blank), pp. [v]-[vi]; Title as above within an elaborate border on Japanese vellum, one leaf inserted (verso blank), pp. [vii]-[viii]; Reproduction of cover design on Japanese vellum, one leaf inserted, pp. [ix]-[x]; "The Persons Of The Play," [A4] (verso blank), pp. [xi]-[xii]; "A Note On 'Salomé,'" by Robert Ross, [A5]-[A7], pp. xiii-xviii; "List Of The Pictures By Aubrey Beardsley," on Japanese vellum, one leaf inserted (verso blank), pp. [xix]-[xx]; Half-title, "Salomé," [A8] (verso blank), pp. [xxi]-[xxii]; Text, B1-F1, in eights, pp. 1-[66]; Advertisements, [F2], pp. [67]-[68].

There are sixteen full-page plates, including frontispiece, title-page, cover design, and list of pictures as called for in the list of illustrations, all printed on Japanese vellum from new plates.

The imprint mentioned by Mason in his bibliography does not appear in this copy.

Inserted between page xxii and the first page of the text are two leaves; on the recto of the first leaf is the cast of the first production in England by the New Stage Club, May 10 and 13, 1905; on the verso and the recto of the next leaf is a facsimile of the play-bill of the original production of the opera, "Salomé," by Richard Strauss, at the Königliches Opernhaus, Dresden, December 9, 1905; the verso of the second leaf is blank.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), pp. 382-384, No. 355.

WILDE, OSCAR.

Salomé || A Tragedy In One Act || By || Oscar Wilde || Drawings By || Aubrey Beardsley || John W. Luce & Company || Boston || 1907

CONDITION: 8°, black cloth boards, design and lettering impressed in gilt on front-cover, uncut. Size of leaf, $7\frac{3}{4}$ by $5\frac{1}{2}$ inches.

COLLATION: Title as above within ornamental border by Beardsley, one

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leaf (verso blank); List of drawings within ornamental borders, one leaf (verso blank); "Persons Of The Play," one leaf (verso blank); Text, pp. 1-36. There are no signature marks.

The title-page and twelve other full-page drawings by Aubrey Beardsley, as called for in the list of drawings, are on Japanese vellum and inserted.

WILDE, OSCAR.

Lady Windermere's Fan || A Play || About A Good Woman || By ||
Oscar Wilde || London || Elkin Mathews And John Lane At ||
The Sign Of The Bodley Head In Vigo || Street MDCCCXCIII

CONDITION: Small 4°, lilac linen boards, gilt ornaments by Charles Shannon impressed on sides, title and imprint lettered in two lines in gilt, respectively at top and foot, with four small florets, uncut. Size of leaf, 8 1/4 by 6 inches.

FIRST EDITION, first issue.

COLLATION: Blank leaf, [a1]; Title as above, [a2] (verso imprint); Dedication, "To The Dear Memory Of Robert Earl Of Lytton," [a3] (verso copyright notice); "The Persons Of The Play," [a4] (verso blank); "The Scenes Of The Play," b1 (verso blank); Cast of the first production, [b2] (verso blank); Half-title, "Lady Windermere's Fan," [b3] (verso blank); Half-title, "First Act," [b4] (verso blank); Text, A1-E1, pp. 1-34; Half-title, "Second Act," [E2] (verso blank), pp. [35]-[36]; Text, [E3]-[I3], pp. 37-70; Half-title, "Third Act," [I4] (verso blank), pp. [71]-[72]; Text, K1-[N3] (verso blank), pp. 73-[102]; Half-title, "Fourth Act," [N4] (verso blank), pp. [103]-[104]; Text, O1-[R2], pp. 105-132; "List of Books in Belles Lettres, 1893," [R3]-[T2] (verso printer's device and imprint), in fours, pp. [1]-[16].

The date of the first publication of this play was Feb. 9, 1893 (500 copies). The date of the first production was Feb. 20, 1892, and not Feb. 22, as stated on the page containing the cast of the original production, sig. b2.

Robert, first Earl of Lytton, to whom the play was dedicated, died Nov. 24, 1891.

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Wilde, before the appearance of this play on the boards, had had very little if any success financially. He had married a woman with an independent fortune and but for her wealth he would have had great difficulty in maintaining himself in the social set in which he moved.

He had long been in the public eye, due mostly to his eccentricities of dress, to his brilliant conversational gifts, and to his more or less sincere posing in matters of various kinds. Of course he had made many enemies who, inspired by jealousy and by envy, declared that he had no talent of any kind, that the public was tired of him and would have none of him.

But with the production of "Lady Windermere's Fan" there came a great change for the better.

Ransome, in his "Critical Study of Oscar Wilde," says: "Of all the arts that of the drama is most likely to attract the talker for talk's sake." And so it was in Wilde's case. Himself a wonderful talker, he found in the drama his proper milieu. The plot of the play is hackneyed and worn, but it was the wit and the clever epigrams written into the dialogue that spelled success. It was like listening to Wilde himself conversing. He received an ovation after the first performance and, despite the critics, conquered the London public and gave it something entirely new and original.

The critics, however, attacked him on all sides. Clement Scott in the "Daily Telegraph," "Truth," "Punch," and other papers assailed his work unmercifully. It was said among other things that he stopped the development of the plot, while his puppets in the play indulged in witticisms, epigrams, and repartee. Even Mr. Ransome admits that "most of his witty sayings would bear transplanting from one play to another." But when necessity for dramatic action was apparent, the situation was handled most skilfully by the dramatist.

During the next three years he produced successfully three other plays.

REFERENCES: De Ricci, *The Book Collector's Guide* (1921), p. 632; Mason, *Bibliography of Oscar Wilde* (1914), pp. 384-386, No. 357.

WILDE, OSCAR.

Lady Windermere's Fan || A Play || About A Good Woman ||

The Library of William Andrews Clark, Jr.

By || Oscar Wilde || London || Elkin Mathews And John Lane
At || The Sign Of The Bodley Head In Vigo || Street MDCCC-
XCIII

CONDITION: Small 4°, yellow buckram boards, designs by Charles Shannon impressed in gilt on sides, lettered in gilt on back, uncut. Size of leaf, $8\frac{3}{4}$ by $6\frac{3}{4}$ inches.

FIRST EDITION, second issue.

COLLATION: The description agrees with the first issue except that the verso of the first leaf reads: "Of this edition fifty copies have been printed."

REFERENCES: *Hoe Catalogue* (1905), Vol. III, p. 203; Mason, *Bibliography of Oscar Wilde* (1914), p. 387, No. 358; *John Henry Wrenn Library Catalogue* (1920), Vol. V, p. 138.

WILDE, OSCAR.

Lady Windermere's Fan || A Play || About A Good Woman ||
By || Oscar Wilde || Paris. || 1903.

CONDITION: Small 4°, maroon linen boards, gilt lettering on back. Size of leaf, $7\frac{7}{8}$ by $5\frac{3}{4}$ inches.

PIRATED EDITION.

COLLATION: Half-title, "Lady Windermere's Fan," [a1] (verso "Edition limited to 250 copies. This is No...."); Title as above, [a2] (verso blank); Dedication to Robert Earl of Lytton, [a3] (verso blank); "The Persons Of The Play," [a4] (verso blank); "The Scenes Of The Play," b1 (verso blank); Cast of the first production, [b2] (verso blank); Second half-title, [b3] (verso blank); Half-title, "First Act," [b4] (verso blank); Text, B1-F1, pp. 1-34; Half-title, "Second Act," [F2] (verso blank), pp. [35]-[36]; Text, [F3]-[K3], pp. 37-70; Half-title, "Third Act," [K4], pp. [71]-[72]; Text, L1-[O3] (verso blank), pp. 73-[102]; Half-title, "Fourth Act," [O4] (verso blank), pp. [103]-[104]; Text, P1-[S2], in fours, pp. 105-132.

The lettering on the back of the present copy does not agree with that described in Mason's bibliography, page 539, No. 597, although the

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description in every other respect is the same. It is apparent that either the volume has been rebound and trimmed, or that the entire edition was not uniformly bound. "Lady Windermere's Fan" only is printed on the back, whereas the copy collated in Mason reads "Lady Windermere's Fan" at the top, "Oscar Wilde" in the middle, and "1903" at the foot.

Though dated Paris, 1903, on the title-page, this volume was printed in England, and published by Leonard Smithers. Smithers, in 1899, announced the appearance of a new edition of "Lady Windermere's Fan," but Wilde's death in the following year, and probably Smithers' bankruptcy, prevented its publication; but this is doubtless the edition referred to in the announcement.

In July, 1905, "Wright and Jones," booksellers, 350 Fulham Road, S.W., were enjoined from selling this pirated edition.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), pp. 539-540, No. 597.

WILDE, OSCAR.

Lady Windermere's Fan. || A Play || In || Four Acts, || By || Oscar Wilde. || All Rights Reserved. || Copyright, 1893, By Oscar Wilde.

CONDITION: 8°, original toned wrappers, printed in red, all edges cut. Size of leaf, 7½ by 4¾ inches.

ACTING EDITION.

COLLATION: Cover-title: "Lady Windermere's Fan. || A Play || In || Four Acts, || By || Oscar Wilde. || All Rights Reserved," printed in red with type ornaments at head of page and under the words "Oscar Wilde" (verso blank); Title as above, one leaf (verso "Dramatis Personæ," etc.); Half-title, "Lady Windermere's Fan. Act I," one leaf (verso blank); Text, six leaves, pp. [1]-12; Half-title, "Act II," one leaf (verso blank); Text, six leaves (verso of last leaf blank), pp. [1]-[12]; Half-title, "Act III," one leaf (verso blank); Text, five leaves (verso of last leaf blank), pp. [1]-[10]; Half-title, "Act IV," one leaf (verso blank); Text, five leaves (verso of last leaf blank), pp. [1]-[10]; Blank leaf at end; Back-cover blank. There are no signature marks.

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This acting edition was probably prepared for the production of "Lady Windermere's Fan," at Palmer's Theater, New York, in February, 1893.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), pp. 388-392, No. 360.

WILDE, OSCAR.

A || Woman Of No Importance || By || Oscar Wilde || London ||
Elkin Mathews And John Lane At || The Sign Of The Bodley
Head In Vigo || Street MDCCCXCIV

CONDITION: Small 4°, pink boards, vellum back lettered in gold, uncut. The John B. Stetson, Jr., copy with library label. Size of leaf, 7½ by 5½ inches.

THE PROOF COPY.

COLLATION: Preliminary blank leaf, [a1]; Title as above, [a2] (verso imprint); Dedication, "To Gladys Countess De Grey," [a3] (verso blank); "The Persons Of The Play," [a4] (verso blank); "The Scenes Of The Play," b1 (verso blank); Cast of the first production, [b2] (verso blank); Half-title, "A Woman Of No Importance," [b3] (verso blank); Half-title, "First Act," [b4] (verso blank); Text, A1-[E4] (verso blank), pp. 1-[40]; Half-title, "Second Act," [F1] (verso blank), pp. [41]-[42]; Text, [F2]-[L2], pp. 43-84; Half-title, "Third Act," [L3] (verso blank), pp. [85]-[86]; Text, [L4]-[P3], pp. 87-118; Half-title, "Fourth Act," [P4] (verso blank), pp. [119]-[120]; Text, Q1-U1, in fours, pp. 121-154; Blank leaf, [U2], one leaf without pagination; "List of Books in Belles Lettres, London: Elkin Mathews, Vigo Street, W. 1895," [U3]-[Y4], pp. [1]-20.

Laid in this volume is the following letter written on Mathews' stationery: "Cork Street London, W. Feb 11 1914 Dear Mr. Haslam I herewith return the two Wildes (1) A Woman of No Importance (2) Ditto—the proof copy If you could see your way to letting me buy back the latter I should be very much obliged Yours truly Elkin Mathews."

This is the proof-copy of the earliest issue of the first edition, printed before the dissolution of the firm of Elkin Mathews and John Lane

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which took place in August, 1894. It was not published until October 9, 1894.

These sheets are of two varieties of paper and were evidently bound for Mathews as his "List of Books in Belles Lettres, 1895" is included in the binding. This copy is unique as being the only one which bears the imprint of Mathews and Lane. A prompt-book edition of fifteen copies was printed later in 1894, but the collations, according to Mason, do not agree nor do the descriptions correspond.

In the text are numerous editorial corrections, directed principally toward Wilde's somewhat loose methods in the misuse of "shall" and "will," and "would" and "should."

This play was produced by Mr. Herbert Beerbohm Tree at the Haymarket Theatre, April 19, 1893, and held the boards until August 16. This comedy was Wilde's second great success, and brought him increased financial rewards and additional fame as a dramatist. It was wonderfully successful although bitterly attacked by most of the critics.

The first act is one long continued conversation between the characters indulging in inverted epigrams, paradoxes, and repartee, all of which have nothing to do with the development of the plot. Only at the end of the act is there even the slightest hint as to what might be expected in the following acts. The audience, it is said, was disconcerted and surprised for, from the promise held out in "Lady Windermere's Fan," it had expected greater things in the way of a well worked-out plot of human interest replete with situations of such a character as to hold its attention in the process of its development. Some such incidents and situations do indeed appear in the following acts and it is a great feather in Wilde's cap and an evidence of his great dramatic ability that he was able, by the sheer force of his personality, to hold his audience after the highly artificial atmosphere of the first act. It was a veritable *tour de force*, probably unexampled in the history of the stage.

The casual meeting between Lord Illington and Mrs. Arbuthnot in the second act, between Mrs. Arbuthnot and her son Gerald in the third act, and her later confession that Gerald is the natural son of Lord Illington, and the scene between herself and Lord Illington in the final

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act, afford dramatic situations of strong emotional character, that are skilfully handled by the dramatist, revealing his histrionic talent to the fullest degree.

The play was revived at His Majesty's Theater on May 22, 1907.

WILDE, OSCAR.

A || Woman Of No Importance || By || Oscar Wilde || London ||
John Lane At The Sign Of The || Bodley Head In Vigo Street ||
MDCCCXCIV

CONDITION: Small 4°, lilac linen boards, designs in gilt by Charles Shannon impressed on sides, gilt lettering and designs on back, uncut. Size of leaf, 8 1/4 by 6 inches.

FIRST EDITION, second issue.

COLLATION: Preliminary blank leaf, [a1]; Title as above, [a2] (verso imprint); Dedication, "To Gladys Countess De Grey," [a3] (verso copyright notice); "The Persons Of The Play," [a4] (verso "Of this edition 500 copies have been printed."); "The Scenes Of The Play," b1 (verso blank); The cast of the original production, [b2] (verso blank); Half-title, "A Woman Of No Importance," [b3] (verso blank); Half-title, "First Act," [b4] (verso blank); Text, A1-[E4] (verso blank), pp. 1-[40]; Half-title, "Second Act," F1 (verso blank), pp. [41]-[42]; Text, [F2]-[L2], pp. 43-84; Half-title, "Third Act," [L3] (verso blank), pp. [85]-[86]; Text, [L4]-[P3], pp. 87-118; Half-title, "Fourth Act," [P4] (verso blank), pp. [119]-[120]; Text, Q1-U1, in fours, pp. 121-154; Imprint, [U2] (verso blank), pp. [155]-[156]; "List of Books in Belles Lettres, 1894," eight leaves without signature marks, with printer's device on verso of last leaf, pp. [1]-[16].

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), pp. 400-402, No. 364.

WILDE, OSCAR.

A || Woman Of No Importance || By || Oscar Wilde || London ||
John Lane At The Sign Of The || Bodley Head In Vigo Street ||
MDCCCXCIV

The Library of William Andrews Clark, Jr.

CONDITION: Small 4°, yellow buckram boards, designs in gilt by Charles Shannon impressed on sides, gilt lettering and designs on back, uncut. Size of leaf, 8¾ by 6¾ inches.

FIRST EDITION, third issue.

COLLATION: Preliminary blank leaf, [a1] (verso blank); Title as above, [a2] (verso imprint); Dedication, "To Gladys Countess De Grey," [a3] (verso copyright notice); "The Persons Of The Play," [a4] (verso "Of this edition 50 copies have been printed"); "The Scenes Of The Play," b1 (verso blank); Cast of the original production, [b2] (verso blank); Half-title, "A Woman Of No Importance," [b3] (verso blank); Half-title, "First Act," [b4] (verso blank); Text, A1-[E4] (verso blank), pp. 1-[40]; Half-title, "Second Act," F1 (verso blank), pp. [41]-[42]; Text, [F2]-[L2], pp. 43-84; Half-title, "Third Act," [L3] (verso blank), pp. [85]-[86]; Text, [L4]-[P3], pp. 87-118; Half-title, "Fourth Act," [P4] (verso blank), pp. [119]-[120]; Text, Q1-U1, in fours, pp. 121-154; Imprint, [U2] (verso blank), pp. [155]-[156].

REFERENCES: *Hoe Catalogue* (1905), Vol. III, p. 204; Mason, *Bibliography of Oscar Wilde* (1914), pp. 402-403, No. 365.

WILDE, OSCAR.

A Woman || Of No Importance || By || Oscar Wilde || Paris || 1903

CONDITION: Small 4°, lilac linen boards, gilt lettering on back, uncut. Size of leaf, 8¼ by 6 inches.

PIRATED EDITION.

COLLATION: Half-title, "A Woman Of No Importance," [a1] (verso "Edition limited to 250 copies. This is No. . ."); Title as above, [a2] (verso blank); Dedication, "To Gladys Countess De Grey," [a3] (verso blank); "The Persons Of The Play," [a4] (verso blank); "The Scenes Of The Play," b1 (verso blank); Cast of the original production, [b2] (verso blank); Second half-title, [b3] (verso blank); Half-title, "First Act," [b4] (verso blank); Text, B1-[F4] (verso blank), pp. 1-[40]; Half-title, "Second Act," G1 (verso blank), pp. [41]-[42]; Text, [G2]-[M2], pp. 43-84; Half-title, "Third Act," [M3] (verso blank), pp. [85]-[86]; Text, [M4]-[Q3], pp. 87-118; Half-title, "Fourth Act," [Q4] (verso blank), pp. [119]-

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[120]; Text, R1-X1, in fours, pp. 121-154; Blank leaf, [X2], pp. [155]-[156].

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), pp. 552-553, No. 627.

WILDE, OSCAR.

The||Importance Of Being Earnest||A Trivial Comedy For||
Serious People||By||The Author Of||Lady Windermere's Fan||
London||Leonard Smithers And Co||5 Old Bond Street W||
MDCCCXCIX

CONDITION: Small 4°, lilac linen boards, designs in gilt by Charles Shannon on covers and back, lettered in gilt on back, uncut. The Gilbert Frankau copy with bookplate. Size of leaf, 8 1/4 by 6 inches.

FIRST EDITION, first issue.

COLLATION: Half-title, "The Importance Of Being Earnest," [a1] (verso blank); Title as above, [a2] (verso imprint); Dedication to Robert Baldwin Ross, [a3] (verso copyright notice); "The Persons Of The Play," [a4] (verso "One thousand copies of this edition have been printed, of which this is No.—."); "The Scenes Of The Play," b1 (verso blank); Cast of the original production, [b2] (verso blank); Second half-title, [b3] (verso blank); Half-title, "First Act," [b4] (verso blank); Text, B1-[H2] (verso blank), pp. 1-[52]; Half-title, "Second Act," [H3] (verso blank), pp. [53]-[54]; Text, [H4]-[Q3], pp. 55-118; Half-title, "Third Act," [Q4] (verso blank), pp. [119]-[120]; Text, R1-[U4], ending with imprint, in fours, pp. 121-[152].

Wilde, in a letter to Smithers, insisted that the format of this book should be uniform with that of the two comedies previously published. The play was produced by George Alexander at the St. James Theater, London, on February 14, 1894, and ran for nearly three months. It was revived at the same theater on January 7, 1902; November 30, 1909; June 26, 1911; and on February 15, 1913.

The comedy was written in about a fortnight's time. It is essentially a farce, written with the exuberance of youth, fairly flying with the wings of epigrammatic and scintillating dialogue. There is no pretense to seri-

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ous plot. Wilde evidently knew his public and felt that he could discard situations of dramatic flavor or appeals of emotional character.

Mr. Ingleby, in his "Oscar Wilde" (1908), calls it "a deliciously airily irresponsible comedy." One critic said of it that "its title is a pun, its story a conundrum, its characters lunatics, its dialogue a 'galimatias' and its termination a 'sell.'"

It was a tremendous success. Even Wilde's former critics capitulated. They joined with the great London public in laughing at his witticisms. Wilde now completely dominated the London stage.

It is interesting to note his own opinion of the play: "The first act is ingenious, the second, beautiful, the third abominably clever." ("Black and White," February 16, 1895, page 210.)

REFERENCES: DeRicci, *The Book Collector's Guide* (1921), p. 633; *Hoe Catalogue* (1905), Vol. III, p. 204; Mason, *Bibliography of Oscar Wilde* (1914), pp. 427-430, No. 381.

WILDE, OSCAR.

The||Importance Of Being Earnest||A Trivial Comedy For||
Serious People||By||The Author Of||Lady Windermere's Fan||
London||Leonard Smithers And Co||5 Old Bond Street W||
MDCCCXCIX

CONDITION: Small 4°, lilac linen boards, designs by Charles Shannon in gilt on covers and back, uncut. The A. Edward Newton copy with pictorial bookplate dated 1909. Size of leaf, 8¾ by 7 inches.

FIRST EDITION, second issue.

COLLATION: Description agrees with the above copy in every particular except that the verso of a4 reads "One hundred copies have been printed on Large Paper, each signed by the Author, of which this is No. 51," with the autographic signature of Oscar Wilde.

WILDE, OSCAR.

An Ideal Husband||By||The Author Of||Lady Windermere's
Fan||London||Leonard Smithers And Co||5 Old Bond Street
W||MDCCCXCIX

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CONDITION: Small 4°, lilac linen boards, designs in gilt by Charles Shannon on covers and back, lettered in gilt on back, uncut. Size of leaf, 8 $\frac{1}{8}$ by 5 $\frac{7}{8}$ inches.

FIRST EDITION, first issue.

COLLATION: Half-title, "An Ideal Husband," [a1] (verso blank); Title as above, [a2] (verso imprint); Dedication to Frank Harris, [a3] (verso copyright notice); "The Persons Of The Play," [a4] (verso "One thousand copies of this edition have been printed"); "The Scenes Of The Play," b1 (verso blank); The cast of the original production, [b2] (verso blank); Second half-title, [b3] (verso blank); Half-title, "First Act," [b4] (verso blank); Text, B1-[I3] (verso blank), pp. 1-[62]; Half-title, "Second Act," [I4] (verso blank), pp. [63]-[64]; Text, K1-[Q3], pp. 65-118; Half-title, "Third Act," [Q4] (verso blank), pp. [119]-[120]; Text, R1-[Y4], pp. 121-168; Half-title, "Fourth Act," Z1 (verso blank), pp. [169]-[170]; Text, [Z2]-[Z4] and AA1-[EE3] (verso printer's device and imprint), in fours, pp. 171-[214]; Blank leaf, [EE4], without pagination.

This play, the third of Wilde's comedies in the order of production, was brought out by Messrs. Lewis Walker and H. H. Morell at the Theater Royal, Haymarket, London, January 3, 1895, and ran until April 6, the day after Wilde's arrest. Because this theater was required by the lessee, Herbert Beerbohm Tree, for the production of another play, Wilde's comedy was transferred to the Criterion for about two weeks.

This play is the most dramatic of his comedies; the action is rapid and the interest of the story is sustained to the very end. The dialogue, always brilliant, is nevertheless to the point and relevant, and in no way impedes the development of the plot as in his other comedies.

REFERENCES: *Charles W. Clark Library Catalogue* (1919), Vol. V, p. 107; DeRicci, *The Book Collector's Guide* (1921), p. 634; Mason, *Bibliography of Oscar Wilde* (1914), pp. 433-434, No. 385.

WILDE, OSCAR.

An Ideal Husband || By || The Author Of || Lady Windermere's

The Library of William Andrews Clark, Jr.

Fan || London || Leonard Smithers And Co || 5 Old Bond Street
W || MDCCCXCIX

CONDITION: Small 4°, lilac linen boards, designs in gilt by Charles Shannon on covers and back, lettered in gilt on back, uncut. Size of leaf, $8\frac{3}{4}$ by $6\frac{7}{8}$ inches.

FIRST EDITION, second issue.

COLLATION: Description agrees with the first issue in every particular except that the verso of a4 reads "One hundred copies have been printed on Large Paper, each signed by the Author, of which this is No. 29," with the autographic signature of Oscar Wilde.

REFERENCES: Mason, *Bibliography of Oscar Wilde* (1914), p. 434, No. 386; *Widener Catalogue* (Rosenbach) (1918), Vol. II, p. 279.

WILDE, OSCAR.

An Ideal Husband || By || The Author Of || Lady Windermere's
Fan || London || Leonard Smithers And Co || 5 Old Bond Street
W || MDCCCXCIX

CONDITION: Small 4°, vellum covers, gilt with lettering and designs as in the first issue, uncut. Size of leaf, $8\frac{3}{4}$ by 7 inches.

FIRST EDITION, third issue.

COLLATION: Same as in first and second issues of the first edition, except that the verso of a4 reads "Twelve copies have been printed on Japanese Vellum, each signed by the Author, of which this is No. 8," with the autographic signature of Oscar Wilde.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), pp. 434-437, No. 387.

WILDE, OSCAR.

An Ideal Husband || By || Oscar Wilde || A New Acting Version
Produced By || Sir George Alexander At The || St. James's Theatre || Methuen & Co. Ltd. || 36 Essex Street, W. C. || London
[1914.]

CONDITION: 8°, green cloth boards, uncut. Size of leaf, $6\frac{5}{8}$ by $4\frac{1}{4}$ inches.

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ACTING EDITION.

COLLATION: Half-title, "An Ideal Husband," [sig. 1₁] (verso blank), pp. [1]-[2]; Title as above, [sig. 1₂] (verso "First Published in 1914"), pp. [3]-[4]; "Preface," signed "Robert Ross, April 5, 1914," [sig. 1₃], pp. 5-6; "The Persons Of The Play," [sig. 1₄] (verso blank), pp. 7-[8]; "The Scenes Of The Play," [sig. 1₅] (verso blank), pp. 9-[10]; Text, [sig. 1₆]-[sig. 8₈] (verso imprint), in eights, pp. 11-[128].

This edition was prepared for the revival of the play by Sir George Alexander, May 14, 1914.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), pp. 437-442, No. 387a.

WILDE, OSCAR.

The Plays Of || Oscar Wilde || Volume I || 1905 || John W. Luce & Company || Boston And London

CONDITION: Three volumes, 8°, lilac cloth boards, design in gilt impressed on front-cover, lettered in gilt, gilt top, uncut. Size of leaf, 7½ by 5¼ inches.

COLLATION: *Volume I*. Title as above within double ruled border, one leaf (verso imprint); Half-title, "Lady Windermere's Fan," one leaf (verso notice of acting rights); Dedication, "To Gladys Countess De Grey," one leaf (verso blank); Cast of the first production, one leaf (verso blank); Half-title, "First Act," one leaf (verso blank); Text, pp. 1-19; Blank, p. [20]; Half-title, "Second Act," p. 21; Blank, p. [22]; Text, pp. 23-42; Half-title, "Third Act," p. 43; Blank, p. [44]; Text, pp. 45-60; Half-title, "Fourth Act," p. 61; Blank, p. [62]; Text, pp. 63-78; Four blank leaves; Half-title, "A Woman Of No Importance," one leaf (verso notice of acting rights); Cast of original production, one leaf (verso blank); Half-title, "First Act," one leaf (verso blank); Text, pp. 1-21; Blank, p. [22]; Half-title, "Second Act," p. 23; Blank, p. [24]; Text, pp. 25-49; Blank, p. [50]; Half-title, "Third Act," p. 51; Blank, p. [52]; Text, pp. 53-72; Half-title, "Fourth Act," p. 73; Blank, p. [74]; Text, pp. 75-94; One blank leaf.

Volume II. Title as above (except volume number), one leaf (verso im-

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print); Half-title, "The Importance Of Being Earnest," one leaf (verso notice of acting rights); Dedication, "To Robert Baldwin Ross," one leaf (verso blank); Cast of the original production, one leaf (verso blank); Half-title, "First Act," one leaf (verso blank); Text, pp. 1-28; Half-title, "Second Act," p. 29; Blank, p. [30]; Text, pp. 31-64; Half-title, "Third Act," p. 65; Blank, p. [66]; Text, pp. 67-84; Blank leaf; Half-title, "An Ideal Husband," one leaf (verso notice of acting rights); Dedication, "To Frank Harris," one leaf (verso blank); Cast of the original production, one leaf (verso blank); Half-title, "First Act," one leaf (verso blank); Text, pp. 1-35; Blank, p. [36]; Half-title, "Second Act," p. 37; Blank, p. [38]; Text, pp. 39-71; Blank, p. [72]; Half-title, "Third Act," p. 73; Blank, p. [74]; Text, pp. 75-101; Blank, p. [102]; Half-title, "Fourth Act," p. 103; Blank, p. [104]; Text, pp. 105-128.

Volume III. Title as above (except volume number), one leaf (verso imprint); Half-title, "The Duchess Of Padua," one leaf (verso blank); "Dramatis Personae," one leaf (verso blank); Half-title, "First Act," one leaf (verso blank); Text, pp. 1-14; Half-title, "Second Act," p. [15]; Blank, p. [16]; Text, pp. 17-36; Half-title, "Third Act," p. [37]; Blank, p. [38]; Text, pp. 39-53; Blank, p. [54]; Half-title, "Fourth Act," p. [55]; Blank, p. [56]; Text, pp. 57-75; Blank, p. [76]; Half-title, "Fifth Act," p. [77]; Blank, p. [78]; Text, pp. 79-92; Half-title, "Vera; Or, The Nihilists," one leaf (verso blank); "Persons In The Prologue," one leaf (verso blank); "Prologue," pp. 1-8; Half-title, "First Act," p. [9]; Blank, p. [10]; Text, pp. 11-25; Blank, p. [26]; Half-title, "Second Act," p. [27]; Blank, p. [28]; Text, pp. 29-46; Half-title, "Third Act," p. [47]; Blank, p. [48]; Text, pp. 49-62; Half-title, "Fourth Act," p. [63]; Blank, p. [64]; Text, pp. 65-75; Blank, p. [76]; "Corrections And Additions," pp. 77-79; Blank, p. [80]; Half-title, "Salomé," one leaf (verso blank); "The Persons Of The Play," one leaf (verso blank); Text, pp. 1-36.

On the verso of the title-pages of Volumes I and II the note reads "Set Up And Printed In The United States Of America"; in Volume III, this has been altered to "The Plimpton Press Norwood Mass."

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William Andrews Clark, Jr.

Wildeiana

[Amery-Scott]



The Library of
William Andrews Clark, Jr.

Wildeiana

[Amery-Scott]

[AMERY, LEOPOLD CHARLES MAURICE STENNETT, HIRST, FRANCIS WRIGLEY, AND CRUSO, HENRY ALFORD ANTONY.]
Aristophanes || At Oxford. || O.W. || By || Y.T.O. || [All Rights Reserved]. || Oxford: || J. Vincent, 90, High Street. || London: || Simpkin, Marshall, Hamilton, Kent & Co. [1894.]

CONDITION: 8°, white stiff paper wrappers, lettered in green, uncut. Size of leaf, $7\frac{1}{2}$ by $5\frac{1}{8}$ inches.

FIRST EDITION.

COLLATION: Cover-title: "Aristophanes || O. W. || at Oxford." (verso blank); Half-title, "Aristophanes at Oxford," one leaf (verso blank), pp. [i]-[ii]; Title as above, one leaf (verso blank), pp. [iii]-[iv]; Preface, one leaf, pp. [v]-vi; "Dramatis Personæ," one leaf (verso) (recto blank), pp. [vii]-[viii]; Text, B1-G3 (verso blank), ending with imprint, in eights, pp. [1]-[86].

This edition consisted of 750 copies. The "Y.T.O." on the title-page represents the last letter in the name of each of the authors.

The scene of this satire is laid near Oxford. Wilde and his disciples are herein held up to ridicule for the reasons announced in the preface: "If questioned as to the motive of this production, we can only reply that as far as we have any it is an honest dislike for 'Dorian Gray,' 'Salomé,' the 'Yellow Book,' and the whole of the lack-a-daisical, opium-cigarette literature of the day. Our attack, however, is one on principles and not

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on persons. We confess straightway that our Oscar Wilde is mainly a creation of our own fancy."

Wilde is made the leading character in this satirical play.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), p. 578, No. 685.

[AMHERST, MARGARET SUSAN TYSSEN, *Editor*.]

In a Good Cause. || A Collection Of || Stories, Poems, and Illustrations. || [Two quotations, one of two and one of four lines, by E. B. Browning.] || London: || Wells Gardner, Darton, & Co. || Paternoster Buildings, E. C. || 1885.

CONDITION: Square 8°, full vellum boards, with design on front-cover by S. M. T. Amherst in black with lettering in red, red edges. Size of leaf, 8 by 6½ inches.

FIRST EDITION.

COLLATION: Title as above within a single ruled border, [a1] (verso blank), pp. [i]-[ii]; Dedication to the Princess of Wales, [a2] (verso blank), pp. [iii]-[iv]; "Preface," signed "Margaret S. Tyssen Amherst, June, 1885," [a3] (verso blank), pp. [v]-[vi]; "Contents," [a4], pp. [vii]-viii; "List Of Illustrations," b1 (verso blank), pp. [ix]-[x]; List of patrons of the North-Eastern Hospital, [b2], pp. [xi]-[xii]; Subscription form slip, one leaf inserted; Text, B1-G1, pp. [1]-82; "Le Jardin Des Tuileries," signed "Oscar Wilde," [G2] (verso blank), pp. [83]-[84]; Text (continued), [G3]-[U5] (verso copyright notice), ending with imprint, in eights, pp. [85]-[298]; Miscellaneous advertisements, [U6]-[X8].

The poem is signed with a facsimile of the author's signature, and the illustration at the foot of the page is by L[aura] T[roubridge], representing children playing on the branch of a tree.

REFERENCES: Mason, *Bibliography of the Poems of Oscar Wilde* (1907), p. 122, No. 8, i; Mason, *Bibliography of Oscar Wilde* (1914), pp. 76-77, No. 62.

BIRNBAUM, MARTIN.

Oscar Wilde || Fragments And Memories || By || Martin Birnbaum || [Fleuron.] || London || Elkin Mathews, Cork Street || 1920

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CONDITION: Small 4°, olive buckram boards, gilt, gilt top, uncut. Size of leaf, 8½ by 5⅜ inches.

LIMITED EDITION.

COLLATION: Half-title, "Oscar Wilde Fragments And Memories," [A1] (verso "Of this large paper edition fifty copies only have been printed, of which this is No. 32"), pp. [1]-[2]; Title as above, [A2] (verso blank), pp. [3]-[4]; Second half-title, [A3] (verso blank), pp. [5]-[6]; Text, [A4]-[E2], ending with imprint, in fours, pp. 7-[36].

Facing the title-page as frontispiece is a portrait of Oscar Wilde from an etching from life by James Edward Kelly.

This volume is a gossip account of Oscar Wilde's first visit to America.

BIRNBAUM, MARTIN.

Oscar Wilde || Fragments And Memories || By || Martin Birnbaum || [Fleuron.] || London || Elkin Mathews, Cork Street || 1920

CONDITION: Small 4°, light brown boards, with white paper label printed in black, linen back, uncut. Size of leaf, 7½ by 5 inches.

COLLATION: Description is identical with preceding copy except that the verso of [A1] is blank.

BLEI, FRANZ. SEE LA JEUNESSE, ERNEST, GIDE, ANDRÉ,
AND BLEI, FRANZ.

[BLOXAM, JOHN FRANCIS.]

The Priest || And || The Acolyte || Honi soit qui mal y pense. ||
Privately Printed for Presentation only. [1894.]

CONDITION: 8°, original brown printed wrappers, lettered in black, uncut. Size of leaf, 8½ by 6⅞ inches.

SECOND EDITION.

COLLATION: Cover-title as above, one leaf (verso blank); Two blank leaves; Title as above, [A1] (verso blank), pp. [1]-[2]; Text, [A2]-[C6], in eights, pp. [3]-44; Two blank leaves.

John Francis Bloxam of Exeter College, Oxford, was the author of this

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story which first appeared in "The Chameleon," Vol. I, No. 1, December, 1894. The story has been frequently attributed to Oscar Wilde.

REFERENCES: *Hoe Catalogue* (1905), Vol. III, p. 204; Mason, *Bibliography of Oscar Wilde* (1914), p. 568, No. 655.

BRÉMONT, ANNA ELIZABETH, COMTESSE DE.

Oscar Wilde || And || His Mother || A Memoir || By || Anna, Comtesse De Brémont || London: || Everett & Co., Ltd., || 42, Essex Street, Strand, W. C. || 1911.

CONDITION: 8°, green cloth, design and lettering stamped in gilt, gilt top. Size of leaf, 6¾ by 4½ inches.

FIRST EDITION.

COLLATION: Half-title, "Oscar Wilde," [A1] (verso list of books by the same author), pp. [1]-[2]; Title as above, [A2] (verso blank), pp. [3]-[4]; Dedication to Lady Wilde, [A3] (verso "Sonnet"), pp. [5]-[6]; "Contents," [A4]-[A6], pp. [7]-12; Text, "Book I," [A7]-F1 (verso blank), pp. 13-[82]; Text, "Book II," [F2]-[K8] (verso blank), pp. 83-[160]; Text, "Book III," [L1]-[N4] (verso blank), ending with imprint, in eights, pp. 161-[200].

The frontispiece is a portrait from a drawing by Frank Miles (1881).

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), p. 565, No. 645.

COWLEY-BROWN, JOHN STAPLETON, *Editor*. SEE "The Goose-Quill."

CROSLAND, THOMAS WILLIAM HODGSON.

The || First || Stone || By || T. W. H. Crosland || On Reading || The Unpublished Parts || Of 'De Profundis' || London || Published by the Author || Fourteen Conduit Street || 1912

CONDITION: 8°, gray-blue boards, lettered in gilt, uncut. Size of leaf, 8 by 5½ inches.

FIRST EDITION.

COLLATION: Half-title, "The First Stone," [A1] (verso quotations from "The Harlot's House" and from "Modern Painters"), pp. [1]-[2];

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Title as above, [A2] (verso blank), pp. [3]-[4]; "Foreword," [A3]-[A4] (verso blank), pp. 5-[8]; Text, [A5]-[B7], in eights, pp. 9-30; Imprint, [B8] (verso blank), one leaf without pagination.

Lord Alfred Douglas in his "Oscar Wilde And Myself" (1914), devotes an entire chapter in explaining how this volume came to be published. He denies any responsibility for its production either through any advice or suggestion to the author from himself. Subsequently an anonymous pamphlet was published called "The Writing on the Floor" in which Crosland and Douglas are attacked for having published "The First Stone." Crosland's work is a vile, vicious, and unwarranted criticism of Wilde.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), p. 456.

CROSS, ENRIQUE, *Editor*. SEE "The Soil. A Magazine of Art."

CRUSO, HENRY ALFORD ANTONY. SEE AMERY, LEOPOLD
CHARLES MAURICE STENNETT, HIRST, FRANCIS WRIGLEY,
AND CRUSO, HENRY ALFORD ANTONY.

DOUGLAS, ALFRED, LORD.

Oscar Wilde || And Myself || By || Lord Alfred Douglas || With
Portrait Of The Author || And Thirteen Other Portraits And
Illustrations || Also Fac-simile Letters || [Publishers' device.] ||
New York || Duffield & Company || 1914

CONDITION: 8°, green cloth, lettered in gilt, uncut. Size of leaf, 8½ by 5½ inches.

FIRST AMERICAN EDITION.

COLLATION: Half-title, "Oscar Wilde And Myself," one leaf (verso blank), pp. [i]-[ii]; Title as above, one leaf (verso copyright notice), pp. [iii]-[iv]; "Preface," two leaves (verso of last leaf blank), pp. v-[viii]; Dedication, one leaf (verso blank), pp. [ix]-[x]; "Contents," one leaf, pp. xi-xii; "List of Illustrations," one leaf (verso blank), pp. [xiii]-xiv; Second half-title, one leaf (verso blank), pp. [1]-[2]; "Introductory," pp. 3-9; Blank, p. [10]; Text, pp. 11-298; "Index," pp. 299-306. There are no signature marks.

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There are fourteen illustrations, including frontispiece, as called for by the list of illustrations, and three facsimile letters.

This is a badly written book by Lord Alfred Douglas in defense of himself and in attempted refutation of the charge made by Ransome and others of his having been the cause of Wilde's downfall. It is also a reply to those portions of the "suppressed" part of "De Profundis" that were read at the trial of Douglas against Ransome.

Henley once wrote an unpleasant tribute to his dead friend, Robert Louis Stevenson, but therein he merely sought to detract from Stevenson's talent as a writer; the spirit of hate was conspicuous by its absence. But in this book Douglas shows both hatred and malice combined with a determination to malign and to belittle Wilde as a writer and a poet. It is a shameful slur on the memory of a dead man with whom Douglas had long been on terms of the greatest intimacy and whom he once worshipped almost as a demi-god.

Wilde's standing in the world of letters will not be hurt thereby and it is quite certain that by the publication of this book Douglas has added not a whit to his own reputation.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), p. 582, No. 693.

GIDE, ANDRÉ.

Oscar Wilde || A Study || From The French Of || André Gide ||
With Introduction, Notes And Bibliography || By || Stuart Ma-
son || Oxford || The Holywell Press || MCMV

CONDITION: 8°, gray boards, with white labels lettered in red and black on front-cover and back, uncut. Size of leaf, 7¾ by 5¾ inches.

FIRST EDITION IN ENGLISH.

COLLATION: Half-title, "Oscar Wilde," one leaf (verso "This Edition consists of 500 copies. Fifty copies have been printed on hand-made paper."), pp. [i]-[ii]; Title as above, in red and black, one leaf (verso "[All Rights Reserved]."), pp. [iii]-[iv]; Dedication to Donald Bruce Wallace, one leaf (verso note on poem by Wilde), pp. [v]-[vi]; Poem by Wilde, one leaf (verso note on Mr. Gide's "Study of Oscar Wilde"), pp. [vii]-[viii]; "List Of Illustrations," one leaf (verso "Errata"), pp.

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[ix]-[x]; "Contents," one leaf (verso blank), pp. [xi]-[xii]; "Introduction," signed "Stuart Mason," B1-[B5], pp. [1]-10; Inscription on Oscar Wilde's tombstone at Bagneux, [B6] (recto), p. [11]; "Letters from M. André Gide," [B6] (verso)-[B7] (verso blank), pp. [12]-[14]; Text, [B8]-[G4], pp. [15]-88; Sonnet to Oscar Wilde by Augustus M. Moore, [G5] (verso blank), pp. [89]-[90]; Half-title, "List Of Published Writings Of Oscar Wilde," [G6] (verso blank), pp. [91]-[92]; Text, [G7]-[H3], pp. [93]-102; Note, [H4], pp. [103]-104; "Books containing Selections from the Works of Oscar Wilde," [H5] (verso blank), pp. [105]-[106]; Bibliographical notes on English editions, [H6]-[H7], pp. [107]-110; Advertisements, [H8] (verso imprint), in eights, one leaf without pagination.

At the beginning of each chapter is a leaf on the recto of which is a stanza of four lines, the verso being blank.

In the list of contents the "Poem by Oscar Wilde" is indexed as being on page xi instead of vii.

There are five illustrations, including frontispiece, as called for in the list.

Mr. Gide's "Study of Oscar Wilde" first appeared in "L'Ermitage" (Paris), a monthly literary review, June, 1902, pages 401-429. This work is a portrait in miniature rather than an interpretative study of Wilde's character.

REFERENCES: Mason, *Bibliography of Oscar Wilde* (1914), p. 567, No. 652; *Widener Catalogue* (Rosenbach) (1918), Vol. II, p. 279.

GIDE, ANDRÉ. SEE LA JEUNESSE, ERNEST, GIDE, ANDRÉ,
AND BLEI, FRANZ.

The || Goose-Quill || [Quotation of one line.] || Edited By || John
Stapleton Cowley-Brown. || Vol. 1. No. 1. || New Series. || No-
vember 1, 1901. [etc.]

CONDITION: 8°, white pictorial wrappers, stitched, uncut. Size of leaf,
8 ¹/₈ by 5 ¹/₂ inches.

FIRST EDITION.

The Library of William Andrews Clark, Jr.

COLLATION: Pictorial cover-title, "In this Number "The Ballad of Reading Gaol," by Oscar Wilde.|| The Goose-Quill.|| [Pictorial design.].|| 10c a Copy.\$1.00 Yearly.|| . . . Published on the First of Each Month at the Auditorium Building, Chicago," one leaf (verso advertisement), pp. [1]-2; Text, "The Ballad Of Reading Gaol," pp. 3-14; Miscellany, pp. 15-30; Advertisements, back-cover (recto and verso), pp. 31-32.

There are three illustrations in the text.

HAGEMANN, CARL.

Carl Hagemann|| Wilde-Brevier|| [Publisher's device.]|| J. C. C. Bruns' Verlag|| Herzogl. Säch. und Fürstl. Sch.-Lipp. Hof-Verlagsbuchhandlung|| Minden i. Westf.

CONDITION: 8°, tan linen boards, lettered in gilt, gilt top. Size of leaf, 6 $\frac{3}{8}$ by 4 $\frac{5}{8}$ inches.

COLLATION: Half-title, "Carl Hagemann Wilde-Brevier," one leaf (verso advertisement), pp. [I]-[II]; Title as above, one leaf (verso statement of limited edition and imprint), pp. [III]-[IV]; "Inhalt," one leaf (verso blank), pp. [V]-[VI]; "Vorwort," three leaves, pp. [VII]-XII; Half-title, "I Die Kunst," sig. 1₁ (verso blank), pp. [1]-[2]; Text, sig. 1*-[sig. 3₄], pp. [3]-40; Half-title, "II Die Kritik," [sig. 3₅] (verso blank), pp. [4₁]-[4₂]; Text, [sig. 3₆]-[sig. 4₃], pp. [4₃]-54; Half-title, "III Der Mensch," [sig. 4₄] (verso blank), pp. [5₅]-[5₆]; Text, [sig. 4₅]-[sig. 5₅], pp. [5₇]-74; Half-title, "IV Die Gesellschaft," [sig. 5₆] (verso blank), pp. [7₅]-[7₆]; Text, [sig. 5₇]-sig. 6*, pp. [7₇]-84; Half-title, "V Die Moral," [sig. 6₃] (verso blank), pp. [8₅]-[8₆]; Text, [sig. 6₄]-sig. 7₁, pp. [8₇]-98; Half-title, "VI Die Geschlechter," sig. 7* (verso blank), pp. [9₉]-[100]; Text, [sig. 7₃]-sig. 8₁ (verso blank), pp. [101]-[114]; Half-title, "VII Das Leben und anderes," sig. 8* (verso blank), pp. [115]-[116]; Text, [sig. 8₃]-[sig. 8₇], pp. [117]-126; "Bibliographie," [sig. 8₈]-[sig. 9₃], pp. [127]-134; Advertisements of Wilde's works in German, [sig. 9₄], in eights, pp. [135]-[136].

The frontispiece is from the etching by James Edward Kelly.

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HAMILTON, WALTER.

The || Æsthetic Movement || In England. || By || Walter Hamilton, || Fellow of the Royal Geographical and Historical Societies; || Author of "The Poets Laureat of England," "A History of National Anthems and || Patriotic Songs," "A Memoir of George Cruikshank," &c. || [Quotation of three lines from William Morris.] || London: || Reeves & Turner, 196, Strand, London, W. C. || MDCCCLXXXII.

CONDITION: 8°, green cloth boards, with design and lettering stamped in gilt on front-cover, uncut. Size of leaf, $8\frac{3}{8}$ by $5\frac{1}{2}$ inches.

SECOND EDITION.

COLLATION: Title as above, within ornamental borders, [A1] (verso blank), pp. [i]-[ii]; "Contents," [A2] (verso blank), pp. [iii]-[iv]; "Introduction," [A3]-[A4], pp. [v]-viii; Text, B1-G2, pp. [1]-84; "Mr. Oscar Wilde," [G3]-[H7], pp. [85]-110; Text (continued), [H8]-[I8] (verso blank), ending with imprint, in eights, pp. [111]-[128]. Sig. B2 is misprinted C2.

HARRIS, FRANK.

Oscar Wilde || His Life And || Confessions || By || Frank Harris || Volume I || Printed And Published || By The Author || 3 Washington Square New York City || MCMXVI

CONDITION: Two volumes, 8°, full purple crushed levant morocco, gilt back and inside borders, gilt top, uncut, by Blackwell. Size of leaf, $8\frac{3}{4}$ by $5\frac{3}{4}$ inches.

SPECIAL EDITION.

COLLATION: *Volume I*. Half-title, "Oscar Wilde: His Life And Confessions," one leaf (verso blank); Title as above, in red and black, one leaf (verso copyright notice); "Contents," one leaf (verso blank); "List Of Illustrations," one leaf (verso quotation), pp. [i]-[ii]; "Introduction," three leaves (verso of last leaf blank), pp. iii-[viii]; Text, pp. 1-320; Three blank leaves.

The Library of William Andrews Clark, Jr.

Volume II. Title as above (except volume number), in red and black, one leaf (verso quotation from "The Ballad of Reading Gaol," and copyright notice); Text, pp. 321-548; "Appendix," pp. 549-586; "Mrs Wilde's Epitaph," p. 587; "Sonnet," p. 588; "The Story Of 'Mr. And Mrs. Daventry,'" pp. 589-594; "Oscar's Last Days," pp. 595-603; Blank, p. [604]; Letter to Wilde from Lord Alfred Douglas, p. [605]; Blank, p. [606]; Letter from Oscar Wilde to Frank Harris, p. [607]; Blank, p. [608]. There are no signature marks.

There are three illustrations in each volume as called for in the list of illustrations. The book is printed on Japanese vellum.

On the fly-leaf of Volume I, inscribed in the handwriting of the author, is the following: "Only six copies have been made with this hitherto unpublished material. Frank Harris. June 1918."

On the second fly-leaf appears these lines in the author's handwriting: "I inscribe this special copy to W. A. Clark Jr., Esq. so that it may form an integral part of his important 'Wilde-Collection,' Frank Harris."

Inserted in Volume II, between pages 604 and 605, is a facsimile of the letter from Lord Douglas to Wilde which appears on page 605. The original of this letter is in the possession of William Andrews Clark, Jr.

This work is at once the best personal picture that has been painted of Oscar Wilde and also the most intimate account of that versatile man's life. It stands as a supreme work of art and as one of the few great biographies we have in the English literature. It was conceived in strong friendship and was born in the love that knew no bounds. The story of Wilde is told with the devotion of a true friend. It extenuates nothing that Wilde did nor does it palliate the vices of which he was guilty, but it delineates the virtues and talents that were Wilde's, rather than the weaknesses that were inherent in his character. Harris has silenced the scurrilities of Wilde's detractors, yet on the other hand has brought to sanity the too fulsome praises that had been bestowed on this erratic man by others who have written of him and of his works. Frank Harris and the late Robert Ross are the two men who stand out prominently as Wilde's truest friends when that unfortunate man had drunk to the dregs the full cup of bitter despair and degradation, and who

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alone of all his friends held out to him a helping hand and a healing sympathy in his distress.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), p. 582, No. 694.

[HICHENS, ROBERT SMYTHE.]

The||Green Carnation||[Triangular floral design.]||[Publisher's device.]||New York||D. Appleton And Company||1895

CONDITION: 8°, green buckram boards, with design and letters stamped in silver, uncut. Size of leaf, 6 $\frac{7}{8}$ by 4 $\frac{3}{8}$ inches.

FIRST AMERICAN EDITION.

COLLATION: Title as above, in red and green, [sig. 11] (verso imprint); Text, [sig. 12]-[sig. 143] (verso blank), in eights, pp. 1-[212]; Publications of Appleton and Co., [sig. 144]-[sig. 148].

This volume, often attributed to Wilde, was written by Robert Hichens, and first appeared in the "Pall Mall Gazette" for October 2, 1894, beginning page 3. "The Green Carnation" was published anonymously September 15, 1894, in the "Pioneer Series" of Heinemann's novels. The author's name (Hichens) appeared on the title-page after the third edition.

Mr. James Huneker, in his "Unicorns" (1917), page 215, says: "Positively the best book Wilde ever inspired was *The Green Carnation*, by Robert Hichens, which book gossip avers set the ball rolling that fetched up behind prison bars."

This book is a satire upon Wilde's novel, "The Picture of Dorian Gray." It is an attempt to picture the weaknesses of the period during which Wilde wrote. In the characters of Esmé Amarinth and Lord Reggie, two well-known personalities are parodied: Oscar Wilde being one, and the other being a well-known member of the peerage, and a diletante in literature.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), pp. 167-168, No. 234.

HINKSON, HENRY A., *Editor*.

Dublin Verses||by||Members||of||Trinity College||Edited By||

The Library of William Andrews Clark, Jr.

H. A. Hinkson || Sometime Scholar of Trinity College, Dublin ||
[Two lines in Greek from Pindar.] || London Elkin Mathews ||
Dublin Hodges, Figgis & Co., Limited || MCCCCXCV

CONDITION: Small 4°, green linen boards, with design and lettering stamped in gilt on front-cover, design stamped on back-cover, gilt back, uncut. Size of leaf, $7\frac{3}{4}$ by $6\frac{1}{2}$ inches.

COLLATION: Half-title, "Dublin Verses by Members of Trinity College," one leaf (verso blank), pp. [i]-[ii]; Title as above, one leaf (verso blank), pp. [iii]-[iv]; Dedication, one leaf (verso blank), pp. [v]-[vi]; "Preface," one leaf, pp. [vii]-viii; "Contributors," [A1] (verso blank), pp. [ix]-[x]; "Contents," [A2]-[A3] (verso blank), pp. [xi]-[xiv]; Half-title, "Dublin Verses," [A4] (verso blank), pp. [xv]-[xvi]; Text, B1-[T2], in fours, pp. [1]-140; "Notes," [T3] (verso blank), pp. [141]-[142]; Printer's device, [T4] (verso blank), pp. [143]-[144]; "List of Books in Belles Lettres, 1895," ten leaves, pp. [1]-20.

The poems by Wilde which appear in this anthology are: "Requiescat," page 12; "The True Knowledge," page 48; "Salve Saturnia Tellus," page 81; "Theocritus," page 105; and "The Dole of the King's Daughter," page 117.

REFERENCES: Mason, *Bibliography of the Poems of Oscar Wilde* (1907), p. 120, No. 6; Mason, *Bibliography of Oscar Wilde* (1914), p. 297.

HIRST, FRANCIS WRIGLEY. SEE AMERY, LEOPOLD CHARLES MAURICE STENNETT, HIRST, FRANCIS WRIGLEY, AND CRUSO, HENRY ALFORD ANTONY.

INGLEBY, LEONARD CRESSWELL.

Oscar Wilde || By || Leonard Cresswell Ingleby || New York ||
D. Appleton And Company || 1908

CONDITION: 8°, green cloth boards, with design stamped with darker green on cover and in gilt on back, gilt top, uncut. Size of leaf, $8\frac{5}{8}$ by $5\frac{5}{8}$ inches.

SECOND EDITION.

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COLLATION: Preliminary blank leaf, pp. [i]-[ii]; Half-title, "Oscar Wilde," one leaf (verso blank), pp. [iii]-[iv]; Title as above, one leaf (verso blank), pp. [v]-[vi]; "Contents," one leaf, pp. vii-viii; Half-title, "Part I Oscar Wilde: The Man," A1 (verso blank), pp. [1]-[2]; Text, [A2]-[F6] (verso blank), pp. 3-[92]; Half-title, "Part II The Modern Playwright," [F7] (verso blank), pp. [93]-[94]; Text, [F8]-[K7] (verso blank), pp. 95-[158]; Half-title, "Part III The Romantic Dramas," [K8] (verso blank), pp. [159]-[160]; Text, L1-[O8], pp. 161-224; Half-title, "Part IV The Writer Of Fairy Stories," P1 (verso blank), pp. [225]-[226]; Text, [P2]-Q1, pp. 227-242; Half-title, "Part V The Poet," [Q2] (verso blank), pp. [243]-[244]; Text, [Q3]-[T5], pp. 245-298; Half-title, "Part VI The Fiction Writer," [T6] (verso blank), pp. [299]-[300]; Text, [T7]-[X4] (verso blank), pp. 301-[328]; Half-title, "Part VII The Philosophy Of Beauty," [X5] (verso blank), pp. [329]-[330]; Text, [X6]-[Z2] (verso blank), pp. 331-[356]; Half-title, "Part VIII 'De Profundis,'" [Z3] (verso blank), pp. [357]-[358]; Text, [Z4]-[Z8] and 2A1-[2B5] (verso blank), pp. 359-[394]; Half-title, "Index," [2B6] (verso blank), pp. [395]-[396]; Text, [2B7]-[2B8], ending with imprint, in eights, pp. 397-400. The frontispiece is a portrait of Oscar Wilde from a crayon drawing by S. Wray.

This is one of the very best critical studies of Oscar Wilde's works that has yet been written. It is of but little biographical interest. There are a few errors in the text regarding facts which should have been known by the author.

KENILWORTH, WALTER WINSTON.

A Study Of || Oscar Wilde || By || Walter Winston Kenilworth ||
Author Of "Psychic Control Through Self-Knowledge," ||
"Thought On Things Psychic," "The Life || Of The Soul,"
Etc., Etc. || [Printer's ornament.] || R. F. Fenno & Company ||
18 East 17TH Street New York [1912.]

CONDITION: 8°, black cloth boards, gilt. Size of leaf, 7¼ by 4⅔ inches.

FIRST EDITION.

COLLATION: Half-title, "A Study Of Oscar Wilde," p. [3]; Blank leaf,

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p.[4]; Title as above, p.[5]; Copyright notice, p.[6]; "Contents," p.[7]; Blank, p.[8]; "Foreword," pp. 9-12; Half-title, "Impressions," p.[13]; Blank, p.[14]; Text, pp. 15-26; Half-title, "Reflections," p.[27]; Blank, p.[28]; Text, pp. 29-39; Blank, p.[40]; Half-title, "Revelations," p.[41]; Blank, p.[42]; Text, pp. 43-55; Blank, p.[56]; Half-title, "Intentions," p.[57]; Blank, p.[58]; Text, pp. 59-70; Half-title, "Aspirations," p.[71]; Blank, p.[72]; Text, pp. 73-85; Blank, p.[86]; Half-title, "Realizations," p.[87]; Blank, p.[88]; Text, pp. 89-100; Half-title, "Illuminations," p.[101]; Blank, p.[102]; Text, pp. 103-117; Blank, p.[118]; Half-title, "Conclusions," p.[119]; Blank, p.[120]; Text, pp. 121-133; Blank, p.[134]; Half-title, "Afterword," p.[135]; Blank, p.[136]; Text, pp. 137-139; Blank, p.[140]; Advertisements and press notices, three leaves (verso of last leaf blank), without pagination.

Mason, in his bibliography, says that in all copies of the above work examined a leaf between the title-page and the list of contents has been cut out, which would account for the hiatus appearing between pages 4 and 7. This does not appear to be the case in the present copy.

This essay is a psychological analysis of Wilde's character, and was written in 1912, twelve years after that unfortunate man's death. It is interesting as showing that with the flight of years the pendulum of public opinion is slowly swinging back to a normal position where the man and his works may be judged without prejudice and his proper place among English writers may ultimately be fixed.

REFERENCE: MASON, *Bibliography of Oscar Wilde* (1914), p. 567, No. 651.

LA JEUNESSE, ERNEST, GIDE, ANDRÉ, AND BLEI, FRANZ.
POLLARD, PERCIVAL, *Translator*.

Recollections||Of||Oscar Wilde||By||Ernest La Jeunesse||André Gide And Franz Blei||Translation And Introduction||By||Percival Pollard||1906||John W. Luce And Company||Boston And London

CONDITION: Small 8°, lilac linen boards, design and lettering stamped in gilt, gilt back, uncut. Size of leaf, 6½ by 4¾ inches.

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REPRINT.

COLLATION: Half-title, "Recollections Of Oscar Wilde," one leaf (verso blank), pp. [1]-[2]; Title as above, one leaf (verso copyright notice and imprint), pp. [3]-[4]; "Contents," one leaf (verso blank), pp. [5]-[6]; Half-title, "Introduction By Percival Pollard," one leaf (verso blank), pp. [7]-[8]; Text, eight leaves (verso of last leaf blank), pp. 9-[24]; Half-title, "Recollections Of Oscar Wilde By André Gide," one leaf (verso blank), pp. [25]-[26]; Text, pp. 27-66; Half-title, "Recollections Of Oscar Wilde By Ernest La Jeunesse," one leaf (verso blank), pp. [67]-[68]; Text, pp. 69-87; Blank, p. [88]; Half-title, "Recollections Of Oscar Wilde By Franz Blei," one leaf (verso blank), pp. [89]-[90]; Text, pp. 91-99; Blank, p. [100]; Advertisements of the works of Oscar Wilde, one leaf. There are no signature marks.

This is a reprint of the "Literary Collector Press" edition, the mistakes remaining uncorrected.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), p. 571, No. 665.

LOUNSBERY, G. CONSTANT.

The Picture Of || Dorian Gray || A Play In Three Acts And ||
Prologue: Dramatized By || G. Constant Lounsbery || From The
Romance Of || Oscar Wilde || London: Simpkin Marshall || Ham-
ilton Kent & Co Ltd || 1913

CONDITION: 8°, white canvas boards, lettering and medallion designs by Charles Ricketts, stamped in gilt on front-cover, gilt back, gilt top, uncut. Size of leaf, 8¾ by 5¾ inches.

FIRST EDITION.

COLLATION: Half-title, "The Picture Of Dorian Gray," [A1] (verso blank), pp. [1]-[2]; Title as above, [A2] (verso copyright notice and imprint), pp. [3]-[4]; Cast of first production, [A3] (verso blank), pp. [5]-[6]; List of characters and scenes, [A4] (verso blank), pp. [7]-[8]; Half-title, "Act I," [A5] (verso blank), pp. [9]-[10]; Text, [A6]-[B6], pp. 11-28; Half-title, "Act II," [B7] (verso blank), pp. [29]-[30]; Text, [B8]-[D3], pp. 31-54; Half-title, "Act III," [D4] (verso blank), pp. [55]-[56]; Text,

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[D5]-[E3] (verso blank), pp. 57-[70]; Half-title, "Act IV," [E4] (verso blank), pp. [71]-[72]; Text, [E5]-[F8] (verso blank), in eights, pp. 73-[96].

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), p. 352, No. 340.

MASON, STUART. [Pseudonym of MILLARD, CHRISTOPHER SCLATER.]

Bibliography || Of Oscar Wilde || By || Stuart Mason || With A Note By || Robert Ross || Illustrated || London || T. Werner Laurie Ltd. || [1914.]

CONDITION: 8°, red cloth boards, with designs by Charles Ricketts, lettering on front-cover, and publisher's monogram on back-cover stamped in black. Size of leaf, 8½ by 5½ inches.

FIRST EDITION.

COLLATION: Half-title, "Bibliography Of Oscar Wilde," with publisher's device at foot of page, [a1] (verso blank), pp. [i]-[ii]; Title as above, [a2] (verso blank), pp. [iii]-[iv]; Introductory note, signed "Robert Ross," [a3], pp. v-vi; "Preface," [a4]-[a5] (verso blank), pp. vii-[x]; "Contents," [a6]-[b8], pp. xi-xxxii; Half-title, "Part I Periodical Publications," A1, pp. 1-[2]; Text, [A2]-[P7] (verso blank), pp. 3-[238]; Half-title, "Part II Works Issued In Book Form," [P8] (verso blank), pp. [239]-[240]; Text, Q1-[Z8] and 2A1-2N1, pp. 241-562; Half-title, "Part III Biographies, Studies, Etc.," [2N2] (verso blank), pp. [563]-[564]; Text, [2N3]-[2O3], pp. 565-582; "Appendix," [2O4]-[2O5] (verso blank), pp. 583-[586]; "Ana," [2O6]-[2O7] (verso blank), pp. 587-[590]; "Index Of Names," [2O8]-[2P7] (verso blank), ending with imprint, in eights, pp. 591-[606]; Advertisements, [2P8] (verso blank), one leaf without pagination.

The frontispiece is a caricature of Oscar Wilde at work, after a drawing by Aubrey Beardsley, reproduced on Japanese vellum.

Facing page 241 is a caricature of Wilde by Max Beerbohm, reproduced on Japanese vellum.

Throughout the text are numerous reproductions of title-pages of Wilde's works, of covers of magazines in which Wilde's writings appeared, facsimiles of manuscripts, etc.

The Library of William Andrews Clark, Jr.

MASON, STUART. [MILLARD, CHRISTOPHER SCLATER.]

Bibliography || Of Oscar Wilde || By || Stuart Mason || With A
Note By || Robert Ross || Volume One || Illustrated || London ||
T. Werner Laurie Ltd. || 8 Essex Street || 1914

CONDITION: Two volumes, 8°, cream canvas boards with designs by Charles Ricketts and lettering stamped in gilt on front-cover, gilt top, uncut. Size of leaf, 8¾ by 6 inches.

EDITION DE LUXE.

COLLATION: *Volume I.* "This Edition de Luxe (in two Volumes) consists of 100 Copies, numbered and signed. This is No. 84," with the autographic signature of Stuart Mason, one leaf (verso blank); Half-title, "Bibliography Of Oscar Wilde Volume One," with publisher's device at foot of page, [a1] (verso blank), pp. [i]-[ii]; Title as above, [a2] (verso blank), pp. [iii]-[iv]; "Introductory Note," signed by Robert Ross, [a3], pp. v-vi; "Preface," [a4]-[a5] (verso blank), pp. vii-[x]; "Contents," [a6]-[b8], pp. xi-xxxii; "List Of Plates," c1-[c4] (verso blank), pp. xxxiii-[xl]; Half-title, "Part I Periodical Publications," A1 (verso blank), pp. 1-[2]; Text, [A2]-[P7] (verso blank), pp. 3-[238]; Blank leaf, [P8], pp. [239]-[240].

Volume II. Half-title, "Bibliography Of Oscar Wilde Volume Two," with publisher's device at foot of page, one leaf (verso blank); Title as above (except volume number), one leaf (verso blank); Text, "Part II Works Issued In Book Form," Q1-[Z8] and 2A1-2N1, pp. 241-562; Half-title, "Part III Biographies, Studies, Etc.," [2N2] (verso blank), pp. [563]-[564]; Text, [2N3]-[2O3], pp. 565-582; "Appendix," [2O4]-[2O5] (verso blank), pp. 583-[586]; "Ana," [2O6]-[2O7] (verso blank), pp. 587-[590]; "Index Of Names," [2O8]-[2P7] (verso blank), ending with imprint, in eights, pp. 591-[606]; Advertisements, [2P8] (verso blank), one leaf without pagination.

The illustrations in this edition are identical with those of the popular issue, with the exception that all of the full-page plates have been issued on Japanese vellum paper. These two volumes are uniform with and appear to form a supplement to the first edition of "Wilde's Collected Works," published by Methuen and Co., in 1908.

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MASON, STUART.

A Bibliography || of the || Poems of Oscar Wilde || Giving Particulars as to the Original Publication of each || Poem, with Variations of Readings and a Complete || List of all Editions, Reprints, Translations, &c. || By || Stuart Mason || With Portraits, Illustrations, Facsimiles of Title-pages, || Manuscripts, &c. || London || E. Grant Richards || 7 Carlton Street, S.W. || 1907

CONDITION: 8°, white buckram boards, lettered in gilt, uncut. Size of leaf, $7\frac{3}{4}$ by $5\frac{3}{4}$ inches.

FIRST EDITION.

COLLATION: Two preliminary blank leaves, [A1]-[A2]; Half-title, "Bibliography Of The Poems Of Oscar Wilde," [A3] (verso note on the editions); Title as above, [A4] (verso "[All Rights Reserved.]"); Dedication, [A5] (verso blank); "Contents," [A6] (verso blank); "List Of Illustrations," [A7] (verso blank); Quotation from Ernest Newman, [A8] (verso blank); Text, B1-[K4], in fours, pp.[1]-136; "Index To The First Lines," [K5]-[K7] (recto), pp.[137]-141; "Alphabetical Index Of Titles," [K7] (verso)-L2 (verso "An Undiscovered Poem"), pp.[142]-[148]; Blank leaf, [L3], pp.[149]-[150]; Advertisements, [L4], pp.[151]-[152].

Including the frontispiece there are nine illustrations as called for in the list.

This edition was limited to 475 copies on laid paper. In about two hundred copies, between the frontispiece and title, is inserted a slip regarding the postponement of the publication of Methuen's complete edition of the poems of Wilde.

The portrait facing page 16 is that of Oscar Wilde in the year that he won the Newdigate. The drawing was recently made from a photograph, and the inscription is a forgery. As many as possible of this edition were called in and the illustration cancelled.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), pp. 568-569, No. 656.

The Library of William Andrews Clark, Jr.

MASON, STUART.

Oscar Wilde || and || The Aesthetic Movement. || By Stuart Mason. || With Initial Letters by Alan Odle and || Illustrations from Contemporary Prints. || Townley Searle, || The Collectors' Bookshop, || 43 Wellington Quay, || and 13 Swifts' Row, || Dublin: Ireland. [n. d.]

CONDITION: 4°, buff printed wrappers, uncut, wired. Size of leaf, 11 by 8½ inches.

COLLATION: Cover-title as above (all except imprint within double ruled borders)(verso "No. 43," by Searle in autograph); Text, six leaves, with autographic signature of Stuart Mason. The versos of leaves 2, 5, and 6 are blank.

There are neither signature marks nor pagination.

The illustrations are five in number.

MASON, STUART, *Editor*.

Oscar Wilde || Art and Morality || A Defence Of || "The Picture Of Dorian Gray" || Edited By || Stuart Mason || What the public calls an unhealthy novel || is always a beautiful and healthy work of || art. || London: || J. Jacobs, Edgware Road, W. || 1908.

CONDITION: 8°, purple linen boards lettered in white, uncut. Size of leaf, 7½ by 5 inches.

FIRST EDITION.

COLLATION: Half-title, "Art And Morality," one leaf (verso "This edition consists of 475 copies. 25 copies have been printed on handmade paper"), pp. [1]-[2]; Title as above, one leaf (verso note by Stuart Mason), pp. [3]-[4]; "Contents," one leaf, pp. [5]-[6]; Text, pp. [7]-149; "Bibliography," pp. [150]-160; Advertisements, two leaves (the verso of last being blank).

The following pages are blank: 8, 23, 35, 41, 47, 53, 65, and 117.

There is, as frontispiece, a picture of Wilde reproduced from "The Pall Mall Magazine"; and facing page 97 is a caricature reproduced from "Punch."

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), p. 569, No. 659.

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MASON, STUART.

The||OscarWilde Calendar||A Quotation From The Works Of||
Oscar Wilde||For Every Day In The Year||With Some Unre-
corded Sayings || Selected By Stuart Mason || [Publisher's de-
vice.] || London|| Frank Palmer|| 12-14 Red Lion Court [1910.]

CONDITION: Small 8°, simili-vellum wrappers, lettered in dark green and red within a decorative border of sunflower design in dark green, uncut. Size of leaf, $6\frac{3}{4}$ by $4\frac{1}{2}$ inches.

FIRST EDITION.

COLLATION: Half-title, "The Oscar Wilde Calendar," [sig. 1₁] (verso quotation from Oscar Wilde), pp. [1]-[2]; Title as above, in green and red, [sig. 1₂] (verso "First published 1910"), pp. [3]-[4]; Biographical note, [sig. 1₃] (verso reproduction of pencil drawing of Wilde by Albert C. Sterner), pp. [5]-[6]; Text, in green and red, [sig. 1₄]-[sig. 6₅], in eights, pp. 7-90; Acknowledgments, [sig. 6₆] (verso imprint), pp. [91]-[92]; Advertisements, printed in green, [sig. 6₇]-[sig. 6₈], pp. [93]-[96].

The running head-lines are printed in red throughout.

The frontispiece is a reproduction of a portrait of Oscar Wilde from a painting by Harper Pennington, in the possession of Robert Ross, Esquire.

The pencil drawing, opposite page 7, is reproduced from "La Plume," Paris, December 15, 1900, page 745.

Facing page 56 is a reproduction of the last photograph of Oscar Wilde, taken in Rome, 1900.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), pp. 558-559, No. 637.

MILLARD, CHRISTOPHER SCLATER. SEE MASON, STUART.

Oscar Wilde: || Three || Times Tried || [Quotation of five lines from
"De Profundis."] || London || The Ferrestone Press, Ltd. || Red
Lion Court [1912.]

CONDITION: 8°, blue cloth boards, gilt top, uncut. Size of leaf, $8\frac{5}{8}$ by $5\frac{1}{2}$ inches.

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FIRST EDITION.

COLLATION: Half-title, "Famous Old Bailey Trials Of The XIX Century Three Times Tried," [A1] (verso "All rights Reserved."), pp. [i]-[ii]; Title as above, [A2] (verso publisher's bibliographical note), pp. [iii]-iv; "Contents," [A3], pp. v-vi; "Preface," [A4]-[A5] (verso blank), pp. [vii]-[x]; Half-title, "I.—The First Time," [A6] (verso blank), pp. xi-xii; Text, B1-[K5] (verso blank), pp. 1-[138]; Half-title, "II.—The Second Time," [K6] (verso blank), pp. [139]-[140]; Text, [K7]-[Y3] (verso blank), pp. 141-[326]; Half-title, "III.—The Third Time," [Y4] (verso blank), pp. [327]-[328]; Text, [Y5]-[Z8] and AA1-HH1, in eights, pp. 329-466; Half-title, "Petitions," [HH2] (verso note), pp. [467]-468; Text, [HH3]-[HH4] (verso blank), pp. 469-[472]; "Index," ending with imprint, in eights, [HH5]-[II2], pp. 473-484.

This work, which is published anonymously, is the first volume of a series entitled "Famous Old Bailey Trials of the XIX Century." It contains the most complete published account of the trial.

This volume contains "the evidence of witnesses, together with the prolonged cross-examination of Wilde in each of the three trials, . . . as fully as possible, with due regard to discretion."

The three trials refer to the libel action by Wilde against the Marquis of Queensberry and to the two trials of Wilde for offenses against the law of England, under Section XI of the Criminal Amendment Act of 1885.

Willis Vickery, in his monograph on Oscar Wilde (1906), says: "The Court can convict in its charges and there was no exception in this case. The charge of the Court was a savage and brutal onslaught by the judge." This is absolutely untrue. One who will take the trouble to read the charge to the jury in Wilde's first trial by Mr. Justice Charles, and that by Mr. Justice Wills in the second, cannot fail to be impressed with the impartiality of these charges, and with the careful protection that was given to the prisoner regarding his rights under the laws of evidence. The cruel remarks of Justice Wills, however, when pronouncing sentence, in contrast with his moderation when charging the jury, were uncalled for and beneath the dignity of a judge.

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That Wilde was guilty might still have remained a matter of doubt to many, considering the character of the witnesses against him who were confessed blackmailers and whose testimony was supported by mere circumstantial evidence only; but Wilde's confession of guilt made to Frank Harris and dramatically related by him in his "Oscar Wilde, His Life and Confessions" (1916), has put this question beyond dispute.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), p. 580, No. 690.

RANSOME, ARTHUR.

Oscar Wilde || A Critical Study || By || Arthur Ransome || London || Martin Secker || Number Five John Street || Adelphi || MCMXII

CONDITION: 8°, dark blue cloth boards, design and lettering stamped in gilt on front-cover, gilt top, uncut. Size of leaf, 8¾ by 5¾ inches.

FIRST EDITION.

COLLATION: Advertisement, [A1] (verso) (recto blank), pp. [1]-[2]; Half-title, "Oscar Wilde," [A2] (verso advertisement), pp. [3]-[4]; Title as above, [A3] (verso list of books "By The Same Author," and copyright notice), pp. [5]-[6]; Dedication to Robert Ross, [A4] (verso blank), pp. [7]-[8]; "Note," [A5], pp. 9-10; "Contents," [A6] (verso blank), pp. 11-[12]; Text, [A7]-[O3] (verso imprint), in eights, pp. 13-[214]; Advertisements, [O4]-[O8], five leaves without pagination.

The frontispiece is a photogravure reproduced from a painting of Wilde by Harper Pennington, formerly in the possession of Robert Ross.

This critical work of Oscar Wilde's works is probably the best that has been as yet published, and as a reviewer in "The Times" observed at the time it was published, is "the first book on Wilde with a good excuse for existence."

But one chapter is given to biographical matters. The book almost entirely is devoted to a critical review of Wilde's poetical and prose works. It is the work of a deep thinker and student who has withal a pleasant literary style of expression and whose observations are deserving of the greatest respect.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), p. 571, No. 666.

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RODD, RENNELL.

Rose Leaf || And || Apple Leaf || By || Rennell Rodd || With An
Introduction By || Oscar Wilde || [Device of a wax seal in red.] ||
Philadelphia || J. M. Stoddart & Co || 1882 || Copyright, 1882,
by J. M. Stoddart & Co

CONDITION: 8°, cream linen boards, printed in red on front-cover with
a design of a wax seal in gilt, gilt top, uncut. Size of leaf, 7 by 4¾ inches.

FIRST EDITION, first issue.

COLLATION: Half-title, "Rose Leaf And Apple Leaf," [sig. 1₁] (verso
blank), pp. [1]-[2]; Title as above, in red and black, [sig. 1₂] (verso blank),
pp. [3]-[4]; "Contents," [sig. 1₃], pp. 5-6; Half-title, "Oscar Wilde,"
[sig. 1₄] (verso small design), pp. [7]-[8]; "L'Envoi," signed "Oscar
Wilde," [sig. 1₅]-[sig. 2₅], pp. 11-28; Design, [sig. 2₆] (verso blank), pp.
[29]-[30]; Half-title, "Rennell Rodd," [sig. 2₇] (verso blank), pp. [31]-
[32]; Dedication to Oscar Wilde, [sig. 2₈] (verso blank), pp. [33]-[34];
Text, sig. 3₁-[sig. 4₅] (verso blank), pp. 35-[60]; Design, [sig. 4₆] (verso
blank), pp. [61]-[62]; Half-title, "Sonnets," [sig. 4₇] (verso blank), pp.
[63]-[64]; Text, [sig. 4₈]-[sig. 5₂], pp. 65-70; Design, [sig. 5₃] (verso
blank), pp. [71]-[72]; Half-title, "Songs," [sig. 5₄] (verso blank), pp. [73]-
[74]; Text, [sig. 5₅]-[sig. 5₇], pp. 75-80; Design, [sig. 5₈] (verso blank), pp.
[81]-[82]; Text, sig. 6₁-8₁ (verso blank), in eights, pp. 83-[116]; Four
blank leaves. Pages 9 and 10 are omitted in pagination.

There are fourteen illustrations by J. E. Kelly, five full-page designs
and nine vignette tail-pieces.

The end-papers are white with green-flowered design.

Walter Hamilton in "The Aesthetic Movement in England, 1882,"
says of Wilde's introduction that "(though written in prose) [it] reads
like a poem in praise of a poem, for his language is rich and musical,
though perhaps his style may be thought a trifle involved."

REFERENCES: DeRicci, *The Book Collector's Guide* (1921), p. 630; Mason,
Bibliography of Oscar Wilde (1914), pp. 178-179, No. 241.

RODD, RENNELL.

Rose Leaf || And || Apple Leaf || By || Rennell Rodd || With An
[89]

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Introduction By||Oscar Wilde||[Device of a wax seal in red.]||
Philadelphia||J. M. Stoddart & Co.||1882||Copyright, 1882,
by J. M. Stoddart & Co.

CONDITION: 8°, full vellum, printed in red and black with seal in brown, gilt inside borders, gilt top, uncut, enclosed in a full crimson crushed levant solander case by Zucker. The John B. Stetson, Jr., copy. Size of leaf, 6½ by 4 inches.

FIRST EDITION, second issue.

COLLATION: Preliminary blank leaf, leaf [2]; Half-title, "Rose Leaf And Apple Leaf," leaf [3]; Title as above, in red and brown, leaf [4]; "Contents," sig. 1*₁-[sig. 1*₂], leaves 5-6; Half-title, "Oscar Wilde," [sig. 1*₃], leaf [7]; Design, [sig. 1*₄], leaf [8]; "L'Envoi," signed by Oscar Wilde, sig. 2₁-[sig. 4₂], leaves 11-28; Design, [sig. 4₃], leaf [29] [and 30]; Half-title, "Rennell Rodd," [sig. 4₄], leaf [31] [and 32]; Dedication, "To Oscar Wilde — 'Heart's Brother' —," sig. 4*₁, leaf [33] [and 34]; Text, [sig. 4*₂]-[sig. 7*₂], leaves 35-59 [and 60]; Design, [sig. 7*₃], leaf [61] [and 62]; Half-title, "Sonnets," [sig. 7*₄], leaf [63] [and 64]; Text, sig. 8₁-[sig. 8*₂], leaves 65-70; Design, [sig. 8*₃], leaf [71] [and 72]; Half-title, "Songs," [sig. 8*₄], leaf [73] [and 74]; Text, sig. 9₁-[sig. 9*₂], leaves 75-80; Design, [sig. 9*₃], leaf [81] [and 82]; Text, [sig. 9*₄]-[sig. 13*₄], in double signatures of fours each, leaves 83-115; Three blank leaves at end.

Leaves 9 and 10 are omitted in this edition, corresponding with pages 9 and 10 which are also omitted in the regular edition. Contains alternate thin leaves of apple-green paper.

There are fourteen illustrations by J. E. Kelly, comprising five full-page designs and nine vignette tail-pieces.

On the front-cover is the autographic inscription: "Oscar Wilde September, '82.," and on the fly-leaf is the autographic signature of J. Marshall Stoddart.

Laid in are two autograph letters, one from J. M. Stoddart, Philadelphia, September 21, 1893, to Herbert S. Stone relative to this work, and one from Louis J. Rhead, Flatbush, August 28, 1893, to Stone and Kimball

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regarding sketches for title-pages for a new edition projected by them. Two of the original sketches accompany this letter.

The seal-device on the title-page is that of one given to Wilde by his mother.

The curious paper upon which the book is printed was originally intended for early paper currency and was found in an old Philadelphia warehouse, where it had been stored since the Revolution.

J. M. Stoddart, in a letter printed in the Mosher edition of 1906, makes the statement that this edition consisted of not more than 250 copies and was priced at \$1.75, but that Brentano sold many of them for \$3.00 and more after having secured Wilde's autograph on the cover.

James Rennell Rodd was a contemporary of Wilde at Oxford. He was educated at Balliol and won the Newdigate Prize for English verse in 1880, two years after Wilde had gained the same prize with "Ravenna." In 1881, Rodd published through David Bogue a volume of verse entitled "Songs in the South," and in a presentation copy, inscribed "Rennell to Oscar. July 1880," wrote some prophetic lines in Italian of which the following is a rough translation: "At thy martyrdom the greedy and cruel crowd to which thou speakest will assemble; all will come to see thee on thy cross, and not one will have pity on thee!"

During his visit to America in 1882, Wilde had the volume reprinted under the title of "Rose Leaf and Apple Leaf," and wrote "L'Envoi" as an introduction. Rodd objected to the effusive dedication for which Wilde was undoubtedly responsible. Two poems which had appeared in "Songs in the South" were omitted in this volume; and nine other poems by Rodd not previously collected were added. Some passages in "L'Envoi" had appeared in his lecture on the "English Renaissance," which he delivered on his tour of America, in 1882. In this introduction we find Wilde at his very best as a critic and as a masterful prose writer. Its effect is not marred as is so usually the case with the introduction of epigrams and phrases foreign to the subject. It is a splendid essay on the beauty of art creation and expression as an end in itself, without regard to subject matter or metaphysical ideas. Advancing the views held by the æsthetes he acknowledges the debt that that cult owed

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to Ruskin for his teaching "the knowledge of all noble living and of the wisdom of all spiritual things," but points out the departure from the teachings of Ruskin in the insistence placed by æstheticism on the "increased sense of the absolutely satisfying value of beautiful workmanship," and on the sensuous in art and on the love of art for art's sake.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), pp. 179-186, No. 242.

SALTUS, EDGAR.

Oscar Wilde || An Idler's Impression || By || Edgar Saltus || [Publishers' device.] || Chicago || Brothers Of The Book || 1917

CONDITION: 8°, full vellum, boards, gilt, uncut. Size of leaf, 8½ by 5½ inches.

FIRST EDITION.

COLLATION: Two preliminary blank leaves, pp. [1]-[4]; Half-title, "Oscar Wilde: An Idler's Impression," one leaf (verso blank), pp. [5]-[6]; Title as above, one leaf (verso copyright notice), pp. [7]-[8]; Remarks on the issues of the first edition, "This Copy is Number 19," with the autographic signature of Edgar Saltus, one leaf (verso blank), pp. [9]-[10]; Second half-title, one leaf (verso blank), pp. [11]-[12]; Text, pp. 13-26; Colophon, ending with publishers' device and Latin motto, one leaf (verso blank), in eights, pp. [27]-[28]; Two blank leaves.

There were 49 copies of this issue of the first edition printed on Inomachi vellum, in full binding, each copy autographed by the author. The type from which this edition was printed has been distributed and no second edition will appear.

This is a chatty monograph on Wilde's personality. The author is fully appreciative of Wilde's undeniable gifts as a "causeur"; he fails, however, to recognize in Wilde the talents that others have not failed to discover. He says: "Besides, in his talk he was lord and more—sultan, Pontifex maximus. Hood, Jerrold, Smith, Sheridan, rolled in one, could not have been as brilliant." But elsewhere he writes: "Wilde was a third-rate poet who occasionally rose to the second class but not to the first. Prose is more difficult than verse and in it he is rather sloppy." Saltus

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in this criticism put himself in a class with Lord Alfred Douglas—a position not entirely enviable.

SCOTT, TEMPLE.

The Wisdom || Of || Oscar Wilde || Selected With Introduction ||
And Index || By || Temple Scott || New York || Brentano's Union
Square || MCMVIII

CONDITION: 16°, dark red limp leather with design and lettering stamped in gilt, gilt back, edges gilt. Size of leaf, 5 by 4 $\frac{1}{4}$ inches.

SECOND EDITION.

COLLATION: Half-title, "The Wisdom Of Oscar Wilde," one leaf (verso "Note"), pp. [i]-[ii]; Title as above, in red and black, one leaf (verso copyright notice), pp. [iii]-[iv]; Introduction, two leaves, pp. v-viii; Text, pp. 1-103; Blank, p. [104].

There are no signature marks.

The title is within a double ruled border; each page of the text is within a single line border; and the subject of each quotation is stated in a marginal note.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), p. 562, No. 643.

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INDEX TO WRITINGS OF OSCAR WILDE

- Ave Imperatrix. Snohomish, Washington:*
1902. Limited edition, 24.
- The Ballad of Reading Gaol. London: (Leonard Smithers), 1898. First edition, 20-22.*
The Ballad of Reading Gaol. London: (Leonard Smithers), 1898. Second edition, 22.
The Ballad of Reading Gaol. London: (Leonard Smithers), 1899. Eighth edition, 22-23.
The Ballad Of Reading Gaol. New York: (Brentano's), 1910, 23.
The Ballad of Reading Gaol. New York: (Brentano's), [n. d.], 23-24.
- The Duchess Of Padua. 1883. First edition, privately printed as Manuscript, 36-39.*
- Envoi, P. See Rose-leaf and Apple-leaf. London: 1904. Privately printed edition, 24-25.*
- The Harlot's House. 1905. Privately printed edition, 25-26.*
The Harlot's House. Boston: (John W. Luce And Company), 1910. Pirated edition, 26.
- An Ideal Husband. London: (Leonard Smithers And Co.), 1899. First edition, first issue, 58-59.*
An Ideal Husband. London: (Leonard Smithers And Co.), 1899. First edition, second issue, 59-60.
An Ideal Husband. London: (Leonard Smithers And Co.), 1899. First edition, third issue, 60.
An Ideal Husband. London: (Methuen & Co. Ltd.), [1914]. Acting edition, 60-61.
- The Importance Of Being Earnest. London: (Leonard Smithers And Co.), 1899. First edition, first issue, 57-58.*
The Importance Of Being Earnest. London: (Leonard Smithers And Co.), 1899. First edition, second issue, 58.
- J., M. B. *See To M. B. J.*, 28.
- Lady Windermere's Fan. London: (Elkin Mathews And John Lane), 1893. First edition, first issue, 49-50.*
Lady Windermere's Fan. London: (Elkin Mathews And John Lane), 1893. First edition, second issue, 50-51.
Lady Windermere's Fan. 1893. Acting edition, 52-53.
Lady Windermere's Fan. Paris: 1903. Pirated edition, 51-52.
Lecture On The English Renaissance. See Poems, New York: (Munro), [1882], 9-10.
Lecture On The English Renaissance. See Poems. Paris: 1903, 12-13.
- Newdigate Prize Poem. Ravenna. Oxford: (Thos. Shrimpton And Son), 1878. First edition, 3-5.*
- The Plays Of Oscar Wilde. Boston: (John W. Luce & Company), 61-62.*
Poems in Prose. Greenwich, Connecticut: (Literary Collector Press), 1905, 27-28.
Poems in Prose. Paris: 1905. Pirated edition, privately printed, 26-27.
Poems. London: (Bogue), 1881. First edition, 5-8.

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- Poems*. London: (Bogue), 1881. Second edition, 8.
- Poems*. Boston: (Roberts Bros.), 1881.
First authorized American edition, 8-9.
- Poems*. New York: (George Munro), [1882], 9-10.
- Poems*. London: (Elkin Mathews & John Lane), 1892. Author's edition, 10-11.
- Poems*. New York: (George Munro's Sons), [1895], 11-12.
- Poems*. Paris: 1903. Pirated edition, 12-13.
- Poems*. Paris: 1903. Pirated edition on Japanese vellum, 13.
- Poems*. New York: (Brentano's), 1913, 15-16.
- Poetical Works*. Portland, Maine: (Mosher), 1908, 13-15.
- Ravenna*. See *Newdigate Prize Poem*, 3-5.
- Rose-leaf and Apple-leaf. L'Envoi*. London: 1904. Privately printed edition, 24-25.
- Salomé*. Londres: (Elkin Mathews et John Lane), 1893. First edition, 39-44.
- Salome*. London: (Elkin Mathews & John Lane), 1894. First English edition, first issue, 44-45.
- Salome*. London: (Elkin Mathews & John Lane), 1894. First English edition, second issue, 45-46.
- Salome*. San Francisco: (The Paper Covered Book Store), 1896, 46.
- Salomé*. London: (Melmoth & Co.), 1904. Pirated edition, first issue, 46-47.
- Salomé*. London: (Melmoth & Co.), 1904. Pirated edition, second issue, 47.
- Salome*. London: (John Lane), 1907, 47-48.
- Salomé*. Boston: (John W. Luce & Company), 1907, 48-49.
- The Sphinx*. London: (Elkin Mathews And John Lane), 1894. First edition, 16-18.
- The Sphinx*. London: 1901. Limited edition, privately printed, 18-19.
- The Sphinx*. London: (John Lane), 1920. Limited edition, illustrated by Alastair, 19-20.
- To M. B. J.* [Hampstead: (John Rodker), 1920.] First edition, 28.
- Vera; Or, The Nihilists*. London: (Ranken & Co.), 1880. First edition, 33-35.
- Vera; Or, The Nihilists*. 1882. Second edition, 35-36.
- Vera; Or, The Nihilists*. 1902. Pirated edition, privately printed, 36.
- A Woman Of No Importance*. London: (Elkin Mathews And John Lane), 1894. The Proof Copy, 53-55.
- A Woman Of No Importance*. London: (John Lane), 1894. First edition, second issue, 55.
- A Woman Of No Importance*. London: (John Lane), 1894. First edition, third issue, 55-56.
- A Woman Of No Importance*. Paris: 1903. Pirated edition, 56-57.

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INDEX TO WILDEIANA

- The Æsthetic Movement In England.* Hamilton, Walter. Second edition, 75.
[Amery, Leopold Charles Maurice Stennett, (and others).] *Aristophanes At Oxford.* First edition, 67-68.
[Amherst, Margaret Susan Tyssen, Editor.] *In a Good Cause.* First edition, 68.
Aristophanes At Oxford. [Amery, L. C. M., and others.] First edition, 67-68.
- Bibliography Of Oscar Wilde.* Mason, Stuart. First edition, 82.
Bibliography Of Oscar Wilde. Mason, Stuart. Edition de luxe, 83.
A Bibliography of the Poems of Oscar Wilde. Mason, Stuart. First edition, 84.
Birnbaum, Martin. *Oscar Wilde. Fragments And Memories.* Limited edition, 68-69.
Blei, Franz. See *La Jeunesse*, Ernest.
[Bloxam, John Francis.] *The Priest And The Acolyte.* Second edition, 69-70.
Brémont, Anna Elizabeth, Comtesse De. *Oscar Wilde And His Mother.* First edition, 70.
- Cowley-Brown, John Stapleton, Editor. See *The Goose-Quill*, 73-74.
Crosland, Thomas William Hodgson. *The First Stone.* First edition, 70-71.
Cruso, Henry Alford Antony. See *Amery*, *Aristophanes at Oxford*, 67-68.
- Douglas, Alfred, Lord. *Oscar Wilde And Myself.* First American edition, 71-72.
Dublin Verses. Hinkson, Henry A., 77-78.
- The First Stone.* Crosland, T. W. H. First edition, 70-71.
- Gide, André.* *Oscar Wilde. A Study From The French.* First edition in English, 72-73.
Gide André. See *La Jeunesse*, Ernest.
The Goose-Quill. Cowley-Brown, John Stapleton, Editor. First edition, 73-74.
The Green Carnation. [Hichens, Robert Smythe.] First American edition, 77.
- Hagemann, Carl. *Wilde-Brevier.* German edition, 74.
Hamilton, Walter. *The Æsthetic Movement in England.* Second edition, 75.
Harris, Frank. *Oscar Wilde. His Life And Confessions.* Special edition, 75-77.
[Hichens, Robert Smythe.] *The Green Carnation.* First American edition, 77.
Hinkson, Henry A. *Dublin Verses*, 77-78.
Hirst, Francis Wrigley. See *Amery*, *Aristophanes at Oxford*, 67-68.
- In a Good Cause.* [Amherst, Margaret Susan Tyssen, Editor.] First edition, 68.
Ingleby, Leonard Creswell. *Oscar Wilde.* Second edition, 78-79.
- Kenilworth, Walter Winston. *A Study of Oscar Wilde.* First edition, 79-80.
- La Jeunesse*, Ernest, Gide, André, and Blei, Franz. *Recollections Of Oscar Wilde*, 80-81.
Lounsbery, G. Constant. *The Picture Of Dorian Gray, A Play.* First edition, 81-82.
- Mason, Stuart. *Bibliography Of Oscar Wilde.* First edition, 82.

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- Mason, Stuart. Bibliography Of Oscar Wilde. Edition de luxe, 83.*
- Mason, Stuart. A Bibliography of the Poems of Oscar Wilde. First edition, 84.*
- Mason, Stuart. Oscar Wilde and The Aesthetic Movement, 85.*
- Mason, Stuart, Editor. Oscar Wilde. Art and Morality. First edition, 85.*
- Mason, Stuart. The Oscar Wilde Calendar. First edition, 86.*
- Millard, Christopher Sclater. See Mason, Stuart.*
- Oscar Wilde. Ingleby, Leonard Creswell. Second edition, 78-79.*
- Oscar Wilde. A Critical Study. Ransome, Arthur. First edition, 88.*
- Oscar Wilde. An Idler's Impression. Saltus, Edgar. First edition, 92-93.*
- Oscar Wilde. Art and Morality. Mason, Stuart, Editor. First edition, 85.*
- Oscar Wilde. Fragments And Memories. Birnbaum, Martin. Limited edition, 68-69.*
- Oscar Wilde. His Life And Confessions. Harris, Frank. Special edition, 75-77.*
- Oscar Wilde. A Study From The French. Gide, André. First edition in English, 72-73.*
- Oscar Wilde. Three Times Tried. First edition, 86-88.*
- Oscar Wilde And His Mother. Brémont, Anna Elizabeth, Comtesse de. First edition, 70.*
- Oscar Wilde And Myself. Douglas, Alfred, Lord. First American edition, 71-72.*
- Oscar Wilde and The Aesthetic Movement. Mason, Stuart, 85.*
- The Oscar Wilde Calendar. Mason, Stuart. First edition, 86.*
- The Picture Of Dorian Gray: A Play. Lounsbury, G. Constant. First edition, 81-82.*
- The Priest and the Acolyte. [Bloxam, John Francis.] Second edition, 69-70.*
- Ransome, Arthur. Oscar Wilde. A Critical Study. First edition, 88.*
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